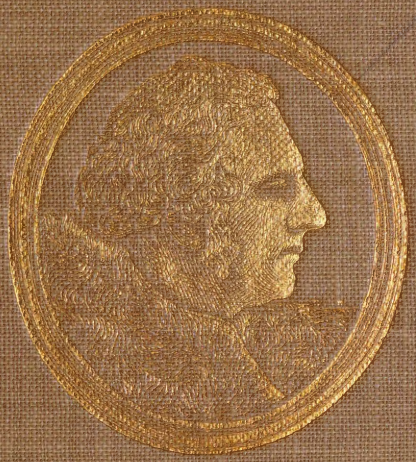
THE ENGRAVED WORK
OF
SIR FRANCIS SEYMOUR HADEN. P.R.E.

H. NAZEBY HARRINGTON



Miss J. E. Cane

In remembrance of your great
Kindness to the great Artist whose
work is here portrayed, from

H. Nazeby Harrington

X'mas 1910

THE ENGRAVED WORK OF
SIR FRANCIS SEYMOUR HADEN, P.R.E.

This Edition is Limited to 225 Copies

No. 41. First state.

THE ENGRAVED WORK OF SIR FRANCIS SEYMOUR HADEN, P.R.E.

AN ILLUSTRATED AND DESCRIPTIVE CATALOGUE

BY

H. NAZEBY HARRINGTON

WITH 109 PLATES CONTAINING REPRODUCTIONS OF 250 ETCHINGS

LIVERPOOL
HENRY YOUNG & SONS
1910

INTRODUCTION

IT is but a mere act of justice that I should at once declare that the following Catalogue is based upon the admirable Work of Sir William Drake published in 1880. His method—planned in collaboration with Sir Seymour Haden himself—I have followed in almost every particular, believing that it would be difficult to improve upon it.

When I published my Supplement (1903) to Sir William Drake's Catalogue I knew that it could only serve a temporary purpose, and, from the first, I looked forward to the publication of a complete and revised edition of the whole Catalogue, with illustrations in place of the verbal descriptions of the plates. This intention had Sir Seymour's fullest approval, and in the last conversation I had with him shortly before his death, he expressed his pleasure that I had at length succeeded in obtaining photographs of all the etchings not included in my own Collection of his work. That I had so succeeded I owe my thanks to Mr. Harris B. Dick and Mr. David Keppel of New York, to Mr. Weitenkampf, the curator of the Print Department of the New York Public Library, and to Messrs. Obach & Co. of London.

It has been with considerable hesitation and regret that I have interfered with the numbering of the plates as arranged by Sir William Drake—numbers that have become so generally known and so widely adopted—but I felt that in a Catalogue which advances some claim to finality the arrangement should be strictly chronological, and in order that it might be so, considerable changes were necessary. To lessen the confusion arising from these changes, I have drawn up the following table, which shows opposite to each number of the present Catalogue the corresponding number in Drake's Catalogue and its Supplement, and also in M. Burty's Catalogues in the *Gazette des Beaux Arts*,[1] and in the published volume of *Études à l'eau-forte*.[2]

[1] *Gazette des Beaux Arts*, vol. xvii., 1864.

[2] The *Études à l'eau-forte*, published partly in 1865 and partly in 1866, was a portfolio containing twenty-five etchings mounted on boards, and five head and tail pieces mounted in the text, a few of the earlier copies having a sixth small etching (*Combe Bottom*) also mounted in the text to block out a portion of the letterpress. Although 250 copies were announced for publication, only 180 were issued, as several of the more delicate plates showed signs of wear before the full number could be printed. Issued (at a loss) at the price of 15 guineas, a copy has since been sold by auction for £204, 15s. od. (1904). The etchings were printed by Delatre, under the personal supervision of the Artist.

HADEN (F. Seymour)

J'attire l'attention des amateurs sur l'avantage que j'ai de pouvoir offrir une assez importante serie des eaux-fortes du maître anglais, dont le catalogue dressé par *N. Herrington* est une merveille de bibliographie, je possède l'exemplaire de *Gustave Bourcard* enrichi d'annotations et d'états ajoutés par lui au fur et à mesure de ses découvertes. C'était un grand admirateur de ces splendides eaux-fortes, rares en France, où j'en suis un peu spécialiste. C. Lecomte, Paris, cat. no. 362, 1931/32.

Nos. in this Catalogue.	Corresponding Numbers.			Title.
	Drake's Catalogue and Supplement.	Burty's Catalogue.	"Études" Catalogue.	
1	1	...	...	Tomb of Porsenna.
2	2	...	...	Castle of Ischia.
3	3	...	...	Gate of Belisarius.
4	4	...	...	Houses on the Tiber.
5	5	...	...	Pisa.
6	6	...	...	Villa of Mecænas.
7	7	1	4	Arthur.
8	8	2	3	Dasha.
9	9	3	5	A Lady Reading.
10	10	4	6	Amalfi.
11	11	5	7	Thames Fishermen.
12	12	6	8	Kensington Gardens. (*Small Plate.*)
13	...	...	...	Trees in a Park.
14	13	7	9	Mytton Hall.
15	14	8	10	Egham.
16	15	9	11	Egham Lock.
17	16	10	12	Sub Tegmine.
18	17	11	13	Out of Study Window.
19	18	12	14	Fulham.
20	19	17	19	On the Test.
21	20	...	...	A Water Meadow.
22	21	32	33	Early Morning—Richmond.
23	186	...	...	The Earliest Tree.
24	22	15	17	Kidwelly Town.
25	23	16	18	Kidwelly Castle.
26	24	14	16	The Mouth of a Brook.
27	25	13	15	The Mouth of a Brook. (*Second Plate.*)
28	26	18	20	Kensington Gardens. (*Large Plate.*)
29	27	24	26	Stems. (*A Study.*)
30	28	23	25	A By-road in Tipperary.
31	...	...	...	Humewood.
32	29	22	24	Combe Bottom.
33	30	46	43	The Holly Field.
34	31	...	...	A Cottage Porch.
35	32	...	...	A Cottage Parlour.
36	33	19	21	A Cottage Window.
37	34	21	23	Shere Mill Pond. (*A Small Study.*)
38	35	20	22	Shere Mill Pond. (*Large Plate.*)
39	187	...	...	Portrait of F. S. Haden. (No. 1.)
40	106	...	...	Sonning Gravel Pit.
41	188	...	...	Portrait of F. S. Haden. (No. 2.)
42	36	31	32	Amsterdam.
43	37	...	...	Amstelodamum.
44	38	...	...	Amsterdam. (*A Fragment.*)
45	189	...	...	Amstelodamum. (*Second Plate.*)
46	39	...	...	Cranbrook.
47	40	25	27	The Letter. (*A Study.*)
48	41			The Letter.

Nos. in this Catalogue.	Corresponding Numbers.			Title.
	Drake's Catalogue and Supplement.	Burty's Catalogue.	"Études" Catalogue.	
49	42	...	...	Dundrum River.
50	43	...	53	The Two Asses.
51	44	28	30	A Sunset in Ireland.
52	45	26	28	Battersea Reach.
53	46	...	...	Battersea Railway Bridge.
54	47	27	29	Whistler's House, Old Chelsea.
55	48	29	31	Manorbeer Castle.
56	49	30	...	Grande Chartreuse.
57	50	...	...	Grande Chartreuse. (*A Study.*)
58	51	34	1	Thomas Haden of Derby.
59	52	35	2	Charles Thomas Haden.
60	53	36	...	Sarah and Anne Haden.
61	54	...	...	Portrait of F. S. Haden. (No. 3.)
62	55	47	44	Newcastle in Emlyn.
63	56	48	45	House of the Smith.
64	57	49	46	Kenarth.
65	58	50	47	Kilgaren Castle.
66	59	...	...	A Child's Head.
67	60	51	48	Cardigan Bridge.
68	191	52	...	Cardigan Road.
69	61	...	...	The Fisherman.
70	62	40	38	Penton Hook.
71	63	...	...	The Lovers' Walk.
72	190	...	...	The Lovers' Walk. (*Second Plate.*)
73	64	39	37	Thames Ditton.
74	65	...	52	Railway Encroachment.
75	66	38	36	Brentford Ferry.
76	67	...	51	The Towing Path.
77	68	44	41	Evening.
78	69	...	...	Boyle's Farm.
79	70	...	...	From the Mitre.
80	71	53	49	Shepperton.
81	72	54	50	Shepperton. (*A Fragment.*)
82	73	41	39	Kew Side.
83	74	42	40	Kew Side—Dog Begging.
84	75	43	...	Kew Side. (*The Undivided Plate.*)
85	76	...	...	Isleworth.
86	77	...	...	Kew Ait.
87	78	...	...	Isleworth and Kew Ait.
88	79	45	42	Croquis.
89	80	...	...	Griff.
90	81	37	35	La Belle Anglaise.
91	82	33	34	A River in Ireland.
92	98	...	...	Spinning for Trout.
93	83	...	54	Sunset on the Thames.
94	84	...	55	Hands Etching—Ô Laborum.

Nos. in this Catalogue.	Corresponding Nos. in Drake's Catalogue and Supplement.	Title.
95	193	Hands Etching. (*The Second Plate.*)
96	85	Hands Holding a Crayon.
97	86	Hands Folded.
98	87	Little Calais Pier.
99	88	Horsley's House at Willesley.
100	89	Horsley's Roof.
101	90	Horsley's Cottages.
102	91	Old Willesley House.
103	92	Dog and Monkey.
104	93	Three Sketches of Monkeys.
105	94	"Puff."
106	194	Sketch of Dogs' Heads.
107	95	Twickenham Church.
108	96	Twickenham Bushes.
109	97	The Assignation.
110	99	Old Chelsea Church.
111	100	A Wood—below Richmond Hill.
112	101	Yacht Tavern, Erith.
113	102	Erith Marshes.
114	103	The Moat House.
115	104	Sonning Alms-houses.
116	105	Sonning Bank.
117	107	Harry Kelly's, Putney.
118	108	The Feathers Tavern.
119	109	Thames Side.
120	109*a*	The Feathers Tavern and Thames Side.
121	110	A Castle, County Wicklow.
122	195	A Group of Trees.
123	111	Topsail Barges.
124	112	Bark Refitting.
125	192	The Hay Barge and Thames at Barnes.
126	113	Firs. (*A Study.*)
127	114	Mount's Bay.
128	115	The Herd.
129	116	The Three Sisters.
130	117	A River-side—Devon.
131	197	A River in Werrington Park.
132	199	Launceston.
133	118	The Turkish Bath—with Two Figures.
134	119	The Turkish Bath—with One Figure.
135	120	Battersea Bridge.
136	196	The Little Pool
137	198	Getting into Dover Harbour.
138	121	The Island, Boyle's Farm.
139	122	The Inn, Purfleet.
140	123	Opposite the Inn, Purfleet.
141	124	A Likely Place for a Salmon.
142	125	Ludlow Castle.
143	126	Whitfield Yew.

Nos. in this Catalogue.	Corresponding Nos. in Drake's Catalogue and Supplement.	Title.
144	127	The Two Sheep.
145	128	Breaking up of the *Agamemnon*.
146	129	Iffley Mill.
147	130	A Brig at Anchor.
148	131	Sawley Abbey.
149	132	By Inveroran.
150	133	Scotch Firs, Inveroran.
151	134	The Amstel. (*A Memorandum.*)
152	135	Dolmellynlyn.
153	136	The Mill-Wheel.
154	137	Harlech.
155	138	An Essex Farm.
156	139	The Boat-house.
157	140	Calais Pier.
158	141	Pool Dornie.
159	142	Hand Painting.
160	143	Hands Dry-pointing.
161	144	Winchelsea Canal.
162	145	Divergent Paths.
163	146	Windmill Hill. (No. 1.)
164	147	Windmill Hill. (No. 2.)
165	148	Windmill Hill. (No. 3.)
166	149	Ye Compleat Angler.
167	150	Nine Barrow Down.
168	151	The Keep.
169	152	The Sluice.
170	153	The Cabin.
171	154	The Castle Ditch.
172	155	The Castle Bridge.
173	156	Swanage Bay.
174	157	Newton Manor.
175	158	Challow Farm.
176	159	Wareham Bridge.
177	160	The Little Boat-house.
178	161	A Backwater.
179	162	Sketch at the Back of a Zinc Plate.
180	163	The Three Cows.
181	164	The Willows.
182	165	Dusty Millers.
183	166	Barbel Fishing.
184	167	The Vicarage.
185	202	Plain Fishing.
186	168	Grim Spain.
187	201	Toledo.
188	169	The Fountain, Cintra.
189	170	Cadaval, Cintra.
190	171	Cork Trees, Cintra.
191	203	Cintra. (*A Tree Study.*)
192	173	The Tank, Cintra.

Nos. in this Catalogue.	Corresponding Nos. in Drake's Catalogue and Supplement.	Title.
193	172	The Terrace, Cintra.
194	174	Outside the Cork Convent, Cintra.
195	175	Inside the Cork Convent, Cintra.
196	200	A Monk at a Fountain.
197	185	A Monk Praying—St. Francis.
198	182	Thames Fishermen. (*Second Plate.*)
199	183	Windsor.
200	176	The House by the Sea.
201	177	The Amstel.
202	205	The Amstel. (*Second Plate.*)
203	178	The Hedgerow.
204	179	The Turret.
205	180	One-Tree Farm.
206	181	Three-Tree Farm.
207	184	Greenwich.
208	...	Greenwich. (*A Second Plate.*)
209	204	A Sketch Off Greenwich.
210	...	Ars Longa, Vita Brevis.
211	206	A Study of Rocks.
212	207	Harlech. (*A Second Plate.*)
213	208	Mary Anderson.
214	209	The Minister's Horse.
215	210	A Lancashire River.
216	211	The Village Ford.
217	212	The Course of the Hodder.
218	214	Encombe Woods. (No. 1.)
219	213	Encombe Woods. (No. 2.)
220	215	Cowdray Castle—with Cows.
221	216	Cowdray Castle—with Geese.
222	217	The Three Calves.
223	218	The Four Cows.
224	219	The Test at Longparish. (No. 1.)
225	220	The Latest Tree.
226	221	A Salmon River.
227	...	A Salmon River. (*A Second Plate.*)
228	222	The Twins.
229	223	Breaking up of the *Agamemnon*. (*Second Plate.*)
230	...	Sonning Bridge.
231	...	Bank-Holiday Fishing.
232	224	Sonning Bridge. (*The Undivided Plate.*)
233	225	The Test at Longparish. (No. 2.)
234	226	The Test at Longparish. (No. 3.)
235	227	The Large Longparish.
236	228	The Little Longparish.
237	229	Sketch near Longparish.
238	...	Dry-point Sketch at Longparish.
239	230	Evening Fishing, Longparish.
240	231	An Early Riser.
241	232	Grayling Fishing.

Nos. in this Catalogue.	Corresponding Nos. in Drake's Catalogue and Supplement.	Title.
242	233	A Moorland Stream.
243	234	The Haunt of the Mosquito.
244	235	Ebauche for Mezzotint—Early Morning.
245	...	By the Waters of Babylon.
246	236	The Pillar of Salt.
247	237	The Wreck.
248	238	The Mouth of the Thames.
249	239	The Mouth of the Thames. (*A Second Plate.*)
250	240	A Salmon Pool on the Spey.
251	241	In Woodcote Park.

As regards the division into *Trial Proofs* and *Published States* I have adopted the plan carried out by Sir William Drake, and so warmly advocated by Sir Seymour Haden himself. It seems to me a perfectly rational arrangement that proofs printed simply for the information of the artist should be differentiated from impressions printed from the plate when in such a condition as he may consider it desirable to issue impressions from it to the public. The *Trial Proofs* correspond to the revise copies supplied to the author ; the *Published State* corresponds to the edition of the book supplied to the readers. The analogy between the first published state of a print and the first edition of a book seems to be a close one, but I must confess that it is occasionally difficult, when more than one or two proofs in a trial state have been printed, to know where to draw the line between a *Trial Proof* and a *Published State.* The anomaly and confusion, however, seems to me much greater when one speaks of the "fifth" or "sixth" state of a plate, although there may have been but four or five previous impressions in varying conditions printed from it—an ascription that would lead the collector to believe that he was the possessor of a late state of the plate, instead of an impression taken from it before the first bloom had passed away. Were an accurate record kept of the number of impressions taken from a plate it would be easy to differentiate between the *Trial Proof* and the *Published State,* and an issue of six impressions or less might then be adopted as the limit of the *Trial Proof.* In the absence of such a record the best judgment of the cataloguer must be accepted—a judgment which, in my own case, may occasionally be at fault. In several instances, although I know, or have reason to believe, that more than six impressions of the particular state were printed, if the plate is obviously unfinished, I have preferred to designate the state a *Trial Proof;* in others, when I knew that it was the settled

intention of the Artist not to put further work upon the plate, and yet had no wish to limit the *tirage* to a very small number of proofs, I have classified it as a *Published State*.

As regards the mezzotints, it has been thought unnecessary in most cases to attempt to describe the trial proofs, because—

(*a*) As they are printed solely to show the actual condition of the work in its gradual progress from darkness to light, it would frequently be difficult to describe any decided difference between one trial proof and its successor ;

(*b*) They are as a rule only interesting from a technical point of view, and not, as trial proofs of etchings frequently are, the completed first thought of the Artist.

The arrangement adopted is therefore as follows :—

1. An Illustration of the plate in one of its states.
2. The Number of the plate in the order of its production.
3. The Title of the Print.
4. The Dimensions of the plate.
5. The method of its production, whether E. pure Etching, D. pure Dry-point, M. pure Mezzotint, or E.D. when a mixture of Etching and Dry-point, E.M. a combination of Etching and Mezzotint, and D.M. a combination of Dry-point and Mezzotint.
6. A description of the "Trial Proofs."
7. A description of the finished or "Published States" of the plate.

In a few cases, when the impression or impressions of any particular state are believed to be unique or rare, a note is made of their *locale*, if known. Coll. Brit. Mus. refers to the Print Room of the British Museum, which fortunately now possesses a good, though by no means complete, collection of the Artist's work. Coll. Lenox Library, New York, refers to the large collection in the New York Public Library, U.S.A., presented to it by Mr. Samuel P. Avery. Coll. Albright Art Gallery, Buffalo, U.S.A., refers to the collection presented to that Gallery by Dr. Frederick H. James. Coll. Harris B. Dick refers to the fine and extensive collection belonging to that gentleman in New York. Coll. H. refers to the collection in the possession of the author.

Imperfect as I fear it will prove, this Catalogue could scarcely have been compiled without considerable help from others. First and foremost I received much

valuable information from the Artist himself, to whose memory I offer it as a slight token of reverence, admiration, and affection. I have already referred, and again acknowledge the debt I owe, to the Work of Sir William Drake. Much I also owe to the minute description of the "Collection of Etchings, Dry-points, and Mezzotints of Francis Seymour Haden," formerly the private property of the Artist, exhibited in Boston, U.S.A., from March 26th to May 17th, 1896, by Mr. S. R. Koehler, then the curator of the Print Department of the Boston Museum.[1] Several valuable items of information have been gleaned from the excellent Catalogue of the exhibition of Sir Seymour Haden's Work at the Grolier Club, New York, in April and May 1902.[2]

I might also draw attention to the list (for it does not profess to be much more than a list) of Sir Seymour's Etchings, &c., in vol. viii. of M. Beraldi's *Les Graveurs de XIX^me^ Siècle*, Paris, 1889, where the curious reader will find a short biographical notice, and many interesting reflections and criticisms on the Artist and his Work. Some instructive notes will also be found in M. Gustave Bourcard's *A Travers Cinq Siècles de Gravures*, Paris, 1903.

It may also be interesting to note that almost all the plates were etched directly from nature, and most of them at a single sitting. Also, that in the cases in which corrections were made in the studio, in the larger number such changes consisted not of additional work, but of the erasure of unnecessary lines or detail.

The total number of plates is 251; a large number, when it is remembered that Sir Seymour was forty years of age when he took up etching seriously, and that art was by no means the business, but rather the relaxation (*"un jour de fête"*) of his life.

In answer to the author's inquiry as to how in the midst of an active and engrossing professional career, to which he was devoted, he came to do so much else, Sir Seymour referred him to the following passage in a report by himself on the progress of Operative Surgery and its appliances in 1862, and as to the habits of close observation which underlie and best promote such progress. "While so much is done," he wrote, "to stimulate the intelligence and judgment of the students of surgery, it is singular that no provision exists in our schools for educating his eye and hand. Among the best operating surgeons are several known to the Reporter, who appear to owe much of their keen perception, appreciation of form and bulk, and dexterity of hand, to the close observation and manual practice engendered by the habit of

[1] This Collection was bought by Messrs. Obach & Co. of London, and by them dispersed about three years ago, many of the rarer impressions, however, returning to America.

[2] This Catalogue was the work, I believe, of Mr. Kennedy.

drawing. It would seem to be a subject well worth the attention of our teachers of anatomy and surgery."

This, in fact, is in itself an explanation of a productiveness which would not otherwise be explicable. Never without a plate in his pocket or in the carriage, his habit seems to have been to use it as another would use a note-book ; and in defence of a theory that Nature is never wrong, and that an impulsive line is ever more expressive of a thought than a verbal description, to have depended upon the etching needle exclusively as a method of notation of his feelings in the presence of Nature—and to have found in it, years after its production, a memorandum unequalled in its suggestiveness. All after attempts to improve upon the incisiveness of that first line he always declared to have been, in his experience, impossible. The inexpressive or unnecessary line, or the line which embarrasses the composition, we invariably see him prompt to remove, but what he called "the generic line," never. With the removal of *that* line—the line which also can neither be copied nor reproduced—the emotional element which characterises the work vanishes.

The author has also, again and again, heard him declare that a plate, to retain its freshness of treatment, must never be beyond a size which admits of its being begun and finished in the course of a sitting. In the production of the laboured plate—the plate, *i.e.*, which is taken up at intervals, and in conditions of mind which have no continuity, physical or moral—there is no continuity of interest, and might, for all the effect it has upon the sympathies of others, as well be the work of so many different hands. It was with these views, and to demonstrate the difference between genuine inspiration and the comparatively driftless labour of the copyist engraver, that Sir Seymour, as he himself has told us, was, so to speak, driven to the foundation of the Society—now the Royal Society—of Painter-Engravers, of which he remained the President to the day of his death.

One might also remind the reader that very few of the following plates were done with any idea of publication. They were done simply for the Artist's own pleasure, with never a thought of a public or a publisher.

It is believed that all the plates have now been destroyed, with the possible exception of Nos. 19 and 73, and from which worthless impressions have been circulated.

Faults, especially those of omission, will of necessity be found in this Catalogue, and I shall be obliged if collectors will notify to me any corrections that they may find necessary, or any additions that they may think desirable.

BIRKENHEAD, 1910.

SOME PUBLIC EXHIBITIONS

The fine collection of Sir William Drake, the largest collection of Sir Seymour Haden's Work sold by auction, was dispersed in the Auction Rooms of Messrs. Christie, Manson & Woods on Tuesday and Wednesday, March 8th and 9th, 1892.

. . . . . .

Sir Seymour Haden exhibited etchings, &c., at the Royal Academy on the following occasions:—

Under the pseudonym of H. Dean—

1860.	Egham	No. 929
	Kensington Gardens	„ 945
1861.	Thames Fishermen	„ 929
	Kensington Gardens	„ 931
	Mill-pond at Shere	„ 971
	A Tipperary By-road	„ 972
	A Brook Mouth	„ 976
1862.	Out of Window	„ 922
1863.	Etching	„ 971
	Dry-point	„ 977
	Etching	„ 982
1864.	Etching, Mytton Hall	„ 835
	„ Battersea	„ 842

Under his own name—

1865.	Old Chelsea	„ 865
1866.	A Fragment	„ 836
1869.	A Rough Passage from Nature	„ 1093
1870.	Etchings	„ 883
1871.	Old Chelsea Church	„ 813
	Breaking up of the *Agamemnon*	„ 860
1875.	Turner's Calais Pier. (*Two States*)	„ 1087
1880.	Harlech and Sawley	„ 1265
	Six Studies, Dry-point	„ 1274
1885.	Breaking up of H.M.S. *Agamemnon*	„ 1612

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INTRODUCTION

Large and representative collections of Sir Seymour Haden's Work have been exhibited on the following occasions, the Catalogues of which will prove useful to collectors:—

1878–9.	Dec. and Jan.	The Fine Art Society, London.
1886.	Sept.	The Corporation Art Gallery, Derby.
1889.	March.	The Royal Society of Painter-Etchers.
1890.		Messrs. Wunderlich & Co., New York.
1896.	March to May.	The Museum of Fine Arts, Boston, U.S.A.
1901.	March.	F. Keppel & Co., New York.
1901.	June to Aug.	P. & D. Colnaghi & Co., London.
1902.	April and May.	The Grolier Club, New York.
1903.	Oct. and Nov.	F. Keppel & Co., New York.
1904.	Nov. and Dec.	F. Keppel & Co., New York.
1906.	Oct.	F. Keppel & Co., New York.
1907.	Sept. to Oct.	Salon d'Automne, Paris.
1908–9.	Dec. and Jan.	F. Keppel & Co., New York.
1910.	April.	T. & R. Annan & Co., Glasgow.

WRITINGS ON ART SUBJECTS, BY SIR SEYMOUR HADEN, P.R.E.

1866. "About Etching." *The Fine Arts Quarterly Magazine*, vol. i., New Series, pp. 145–160.

1877. "Introductory Remarks by a Member of the Club," to a "Catalogue of the Etched Work of Rembrandt. Selected for Exhibition at the Burlington Fine Arts Club." 1877. Illustrated.

1879. "The Etched Work of Rembrandt. A Monograph. Written as an Introduction to a Chronological Exhibition of Rembrandt's Etchings—being the first of its kind—held in the Burlington Fine Arts Club, May 1877, for the purpose of introducing and substantiating new views as to the unauthentic character of certain of those Etchings." New Edition: Macmillan & Co., 1879. Illustrated. This work is a New Edition, with an Appendix, of the Introductory Remarks to the Burlington Club Catalogue. There was also a French Edition, "L'Œuvre Gravé de Rembrandt." Paris, 1880.

1879. "Mr. Seymour Haden on Etching." (A Report of Lectures delivered at the Royal Institution.) *Magazine of Art*, vol. ii. pp. 188–191, 221–224, 262–264. Illustrated.

1879. "About Etching." Part I.—Notes by Mr. Seymour Haden on a Collection of Etchings by the Great Masters lent by him to the Fine Art Society's Galleries to illustrate the subject of Etching. Part II.—An Annotated Catalogue of the Etchings exhibited. 148 New Bond Street, 1878–9. Also a large paper edition, "Illustrated with an original Etching by Mr. Seymour Haden (*The Moat House*, No. 114) and fifteen facsimiles of Etchings." The Fine Art Society, 1879.

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1885. "On the Revival of Mezzotint as a Painter's Art." *Harper's Magazine*, 1885, pp. 231–238. Illustrated.

1888. "An Address to the Students of the Winchester School of Art," December 4th, 1888. Messrs. Jacob & Johnson, Winchester, *n.d.*

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1902. "The Presidential Address to the Royal Society of Painter-Etchers and Engravers" on the occasion of its attaining its Majority. Founded, 23rd December 1880. Of age, 23rd December 1901. By Sir Francis Seymour Haden, P.R.E., Founder of the Society. London: Macmillan & Co., 1902.

A FEW OF THE CHIEF ARTICLES AND CRITICISMS ON THE WORK OF SIR SEYMOUR HADEN, P.R.E.

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1867. "Mr. Seymour Haden's Etchings," by F. T. Palgrave. *The Fine Arts Quarterly*, vol. 2, 1867, pp. 117–137. Illustrated by two Etchings, *Dundrum River*, No. 49, and *The Two Asses*, No. 50.

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1880. "Mr. Seymour Haden's Etchings," by P. G. Hamerton. *Scribner's Magazine*, 1880, pp. 118–132. Illustrated.

1880. "Etching and Etchers," by P. G. Hamerton. 3rd Edition, 1880, pp. 232–245. Illustrated by an Etching, *Ye Compleat Angler*, No. 166.

1882. "Mr. Seymour Haden's Etchings," by F. Wedmore in the *Art Journal*, 1882, pp. 161–165. Illustrated.

1883. "Four Masters of Etching," by Frederick Wedmore. 1883. pp. 1–11. Illustrated by an Etching, *Grim Spain*, No. 186.

1887. "Modern Etching," by Frederick Wedmore. *Fortnightly Review*, vol. xli. N.S., 1887, pp. 757–758.

1889. "Les Graveurs du XIX^me^ Siècle," by Henri Beraldi. Vol. viii., 1889. Haden (Francis Seymour), pp. 13–56.

1890. "The Modern Disciples of Rembrandt; a Sketch of Contemporary Etchers," by Frederick Keppel. New York (3rd Edit.), 1890, pp. 5–6. Illustrated.

1893. "British Etchers," by Frederick Wedmore. *Magazine of Art*, 1893, pp. 221–223. Illustrated.

1895. "Etching in England," by Frederick Wedmore. 1895. pp. 45–61. Illustrated.

1897. "Fine Prints," by Frederick Wedmore. 1897. pp. 100–107.

1901. "The Print Collector's Handbook," by Alfred Whitman. 1901. pp. 35–36. Illustrated.

1902. "Sir Seymour Haden, Painter-Etcher," by Frederick Keppel. New York, *n.d.* (1902). Illustrated.

1903. "A Travers Cinq Siècles de Gravures," by Gustave Bourcard. 1903. pp. 442–456.

1906. "Sir Francis Seymour Haden, P.R.E.," by W. B. Boulton. *Scribner's Magazine*, 1906, pp. 491–504. Illustrated.

1906. "Sir Seymour Haden, Painter-Etcher," by Frederick Keppel. *The Outlook* (New York), 1906, pp. 761–771. Illustrated.

CHRONOLOGICAL LIST

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1860

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1862

ONE PLATE

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1880

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1886

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1901

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ENGRAVED PORTRAITS OF SIR FRANCIS SEYMOUR HADEN

1. Etching, by the Artist himself (No. 39), 1860.
2. Dry-point, by the Artist himself (No. 41), 1862.
3. Dry-point (unfinished), by the Artist himself (No. 61), 1864.
4. Etching, by Leopold Flameng, 1875.
5. Etching, by L. Lacretelle, 1878.
6. Engraving (line), by C. W. Sherborn, 1880.
7. Mezzotint, by A. Legros, 1881.
8. Etching, by W. Strang, 1883.
9. Mezzotint, by G. Robinson, 1887.
10. Etching, by H. Herkomer, R.A., 1892.
11. Etching (a second plate), by H. Herkomer, R.A., 1892.
12. Etching, by Percy Thomas, 1900.
13. Mezzotint, by Frank Short, A.R.A., from a picture by Jacomb Hood (unfinished).

No. 1. Trial (a).

No. 4. Trial (a).

No. 5. Coloured sketch.

HADEN'S ENGRAVED WORK

1

TOMB OF PORSENNA

6⅛ in. w., 4 in. h.

E.

TRIAL PROOF

(*a*) Only one impression—a touched proof—known, in the collection of Harris B. Dick. The original water-colour drawing is in the Lenox Library Collection, New York.

2

CASTLE OF ISCHIA

6⅛ in. w., 4 in. h.

E.

A precipitous rock, on which is the castle, is connected with the mainland by a mole. On the right, on the shelving shore, are fishing-boats.

TRIAL PROOF

(*a*) Only one impression taken, but whether in existence or not is unknown. Not reproduced.

3

GATE OF BELISARIUS

Circa 9 in. w., 8 in. h.

E.

The Gate of St. John and St. Paul. On the right the pyramid of Caius Sextus, and, in the foreground, a soldier standing sentry.

TRIAL PROOF

(*a*) Only one impression taken, but whether in existence or not is unknown. Not reproduced.

4

HOUSES ON THE TIBER

E.

The upper storeys and outer balconies of a group of houses on the Tiber.

TRIAL PROOF

(*a*) One impression only—a touched proof—in the Lenox Library Collection, New York. This proof, which does not show any plate mark, measures $7\frac{1}{8}$ in. w., $4\frac{4}{8}$ in. h. The pencil-sketch, from which the plate was etched, is in the collection of Harris B. Dick.

5

PISA

E.

A sunset on the Arno. A bridge, flanked by towers at either end, spans the river.

TRIAL PROOF

(*a*) Only one impression taken, and whether in existence or not is unknown. The coloured sketch which is reproduced, and from which the plate was etched, is in the collection of Harris B. Dick.

N.B.—The dimensions of this plate are not known.

No. 6. Trial (a).

No. 7. Trial (c).

No. 8. Trial (b).

6

VILLA OF MECÆNAS

5 in. w., $3\frac{7}{8}$ in. h.

E.

TRIAL PROOF

(*a*) One impression only; touched with brown chalk, and in the collection of Harris B. Dick. The original drawing from which the plate was etched is in Coll. H.

7

ARTHUR

$2\frac{1}{8}$ in. w., 3 in. h.

E.

TRIAL PROOFS

(*a*) The plate is $3\frac{1}{8}$ in. h. "*F. S. Haden*" in heavy dry-point below, to the right, and to the left, in faint characters, "*April* 1858."

(*b*) The plate reduced as above.

(*c*) The parts of the plate above and below the head, and in front of the face, have been more or less burnished out. "*F. S. Haden*" in thin lines, obliquely, in left lower corner; "1858" in centre. Traces of the former lettering remain in right lower corner.

A portrait of the artist's younger son, Arthur Haden.

8

DASHA

$3\frac{6}{8}$ in. w., $5\frac{1}{8}$ in. h.

E.D.

TRIAL PROOFS

(*a*) The nose is aquiline in shape. Plate measures $4\frac{1}{8}$ in. w., $5\frac{4}{8}$ in. h.

(*b*) A slight alteration made to the nose, changing its shape to Roman.

(*c*) Plate reduced as above. A knot of ribbons added at the back of the head, and the dress now reaches the lower margin of the plate.

A portrait of Lady Haden.

9

A LADY READING

6⅞ in. w., 4⅝ in. h.

E.D.

TRIAL PROOFS

(*a*) The lamp stands on a white china bowl, which is reversed. "*Seymour Haden*" in right lower corner.

(*b*) The bowl has a design upon it, and the back hair, which in (*a*) was short, is now arranged with ribbons which fall upon the shoulder.

(*c*) The bowl is partly covered by dry-point work, and the figure of a little girl, seated, is added on the right of the lamp.

(*d*) The bowl and the child's figure are removed and a curtain in the background is indicated. There is added dry-point work on the knees, the hair, and the face, and the shadow behind the chair is completely altered. The signature is half effaced.

(*e*) The background is entirely covered with work and the curtain is better defined.

PUBLISHED STATE

First.—The second signature in dry-point, added in reversed characters near the edge of the table, the first being still partly visible. Very few impressions.

A portrait of Lady Haden, and etched on the same evening as Whistler's "*Reading by Lamplight*," Wedmore, 25.

10

AMALFI

3⅛ in. w., 4⅝ in. h.

E.D.

TRIAL PROOFS

(*a*) The wall on the left is nearly clear.

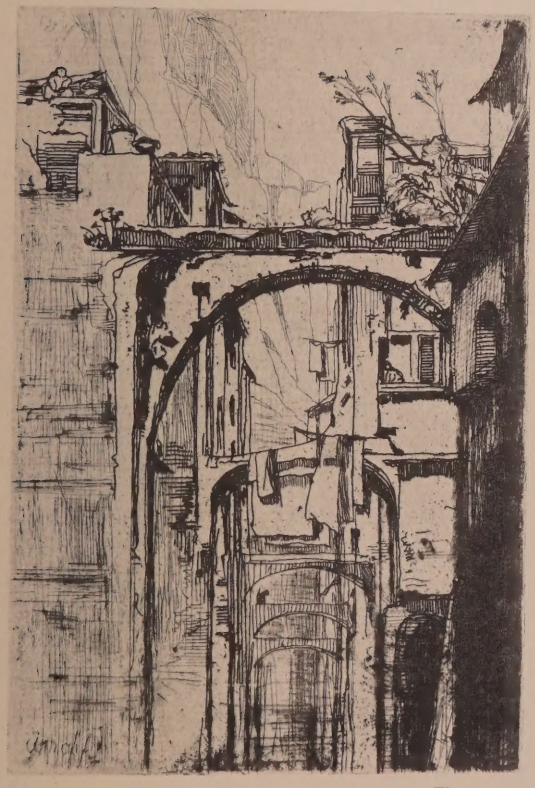
(*b*) The word "*Amalfi*" is added in left lower corner.

PUBLISHED STATE

First.—There is much dry-point work on the wall and other parts of the plate.

This plate was etched in 1858 from a drawing done in Italy in 1844.

No. 9. First state.



No. 10. First state.

No. 12. Second state.

Trial (a).

No. 11.

11

THAMES FISHERMEN

$8\frac{4}{8}$ in. w., $5\frac{6}{8}$ in. h.

E.D.

TRIAL PROOF

(*a*) The trees on the right have the character of bushes; there are no birds, and cumulus and stratus form the sky. There is a tree in the distance reflected in the water, which occupies the exact centre of the composition. There is neither signature nor date. Two impressions only. Coll. H.

PUBLISHED STATES

First.—The trees on the right are well defined; the central tree in the distance is replaced by a group of several trees; the sky is formed by stratus only. "*On the Thames F. S. Haden* 1859." 80 impressions printed by Delatre in brown ink on India paper.

Second.—Two tall trees on the left bank are turned into one, and the larger birds on the right are removed.

Third.—There are several minor changes, and the reflections of the small trees in the centre are removed. The plate, which in the previous states was wholly in dry-point, is now bitten, and the effect is black and heavy.

Exhibited at the Paris Salon, 1859. (Trial (*a*) in Coll. H.)
„ „ Royal Academy, 1861.

12

KENSINGTON GARDENS. (*The Small Plate.*)

$4\frac{5}{8}$ in. w., $6\frac{2}{8}$ in. h.

E.D.

TRIAL PROOF

(*a*) A lady carrying a parasol is introduced.

PUBLISHED STATES

First.—Has "*Kensington, Seymour Haden,* 1859," to the left, and in smaller characters "*Seymour Haden*" on the right.

(*b*) Intermediate trial proof. The second signature is replaced by "*Kensington Gardens,*" but there is less dry-point work on the sward than in the *Second State.* There are no horizontal shadows on the more distant path.

Second.—There is more dry-point on the sward, and the horizontal shadows are added on the second path.[1]

(*c*) Intermediate proof. Much of the work on the sward in the foreground has been removed, including the words "*Kensington Gardens*" and the date "1859."

Third.—A few dry-point touches are added, and the effect resembles that of the *First State,* but there is neither second signature nor date.

[1] Published in *Études à l'eau-forte* (No. III.), under the title, "Lord Harrington's House from Kensington Gardens." Exhibited at the Royal Academy, 1860.

13

TREES IN A PARK

4⅞ in. w., 7⅞ in. h.

E.

This plate, probably done in Kensington Gardens in 1859, is signed in reversed characters, "*J. A. Whistler and F. S. Haden.*" The figure (probably Miss Annie Haden) is evidently the work of Whistler; the tree-trunks and foliage in all probability the work of Sir Seymour Haden.

When exhibited at the Leicester Galleries with the collection of Whistler etchings belonging to Mr. Mortimer Menpes in 1903, Sir Seymour could not recall the plate. This impression is probably unique.

First state.

No. 14.

Third state.

No. 15.

14

MYTTON HALL

10⅜ in. w., 4⅝ in. h.

D.

TRIAL PROOF

(*a*) Without the signature and date.

PUBLISHED STATE

First.—"*Seymour Haden* 1859," added. Published in *Études à l'eau-forte* (No. XXIV.).

Mytton Hall is an old Henry VII. house on the bank of the river Ribble in Lancashire.

Exhibited at the Royal Academy, 1864.

15

EGHAM

7⅞ in. w., 5 in. h.

E.

PUBLISHED STATES

First.—The punt to the right is white, and the signature on the left, "*F. S. Haden* 1859," is in small characters. To the right "*Egham Thames*," in reverse. There are three birds in the sky.

TRIAL PROOF

(*a*) The outside of the white punt has been shaded, but as yet no shadow has been cast inside it. The signature is in strong dry-point, and the date is altered to "1860."

Second.—Both punts are shaded, and there are eleven or twelve birds in the sky. The signature and date of Trial Proof (*a*) are replaced by "*F. S. Haden* 1859," in etched characters larger than those of the First State. The word "*Thames*" is almost obliterated by additional work on the reeds.

(*b*) Intermediate trial proof. There is much bur in "*Egham*" and other portions of the right lower corner of the plate, and also in the reflection of the post to the left. The signature and date are erased.

Third.—There are only eight birds in the sky. Much of the bur that existed in Trial Proof (*b*) is removed, and the shadow in the boat to the right is reduced in size.

Published in *Études à l'eau-forte* (No. XII.).
Exhibited at the Royal Academy, 1860.

16

EGHAM LOCK

8⅞ in. w., 5⅞ in. h.

E.

TRIAL PROOFS

(*a*) The water is rendered turbulent by the opening of one of the lock-gates (which, however, is not seen) on the right. A wooden camping encloses the pool in front, and the sky is troubled. Coll. Lenox Library, New York.

(*b*) The wooden camping and troubled water are removed from the foreground, but the sky is imperfectly cleared.

(*c*) "*Egham Lock, Seymour Haden*" in dry-point, added on the left.

PUBLISHED STATES

First.—The sky is still a little dirty. Published in the *Gazette des Beaux Arts*, 1st Series, vol. xvii., 1864, p. 358.

Second.—The signature is removed and the sky made quite white, although early impressions of this state have remains of the sky still visible. Published in *Études à l'eau-forte* (No. XIII.).

Third.—The plate mezzotinted and a few trial impressions taken in varying conditions.

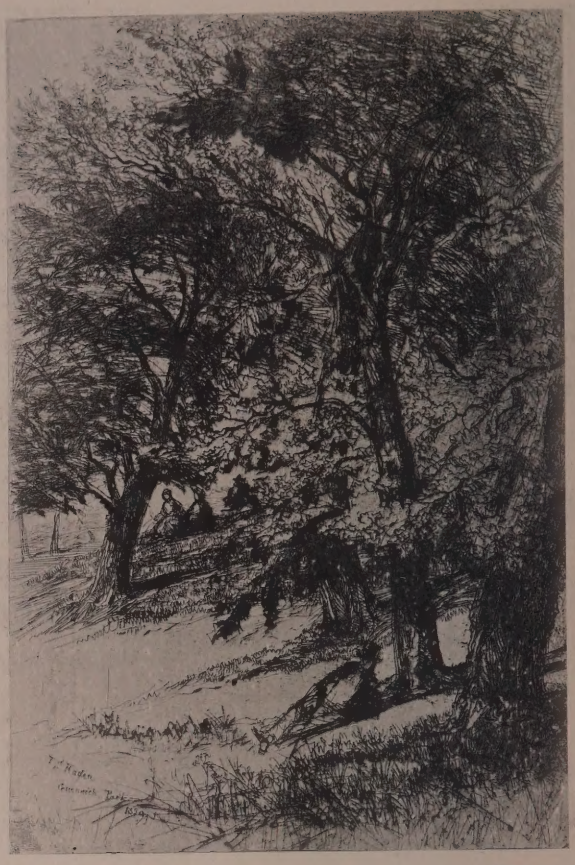
A fresh mezzotint ground was laid over the plate for new work, which, alas! was never done, the plate having been mislaid for many years.

This plate and No. 15 were etched on the same afternoon, one looking up, the other down, the river.

No. 16.

Second state.

No. 13. Trial (a).



No. 17. Trial (a).

No. 19. First state.

17

SUB TEGMINE

5⅞ in. w., 6⅝ in. h.

E.D.

TRIAL PROOFS

(*a*) The plate measures 5⅞ in. w. by 8⅞ in. h., "*F. S. Haden, Greenwich Park*, 1859." Three impressions only. Coll. Lenox Library, New York.

(*b*) The plate reduced as above.

PUBLISHED STATES

First.—The man's feet and "*F. S. Haden*" are removed.

Second.—"*Seymour Haden*" in dry-point is added in left lower corner.

The signature of the trial proofs and the title "*Greenwich*," on all the states of the plate, are in the handwriting of Whistler, and the plate was etched on the same day as that gentleman's "*Greenwich Pensioner*," Wedmore, 32.

About thirty impressions in all were taken from the plate.

18

OUT OF STUDY WINDOW

10⅝ in. w., 4⅝ in. h.

E.

TRIAL PROOFS [1]

(*a*) Before any indication of a shower on the left. "*Out of Study Window*, H.," in left lower corner. One impression.

(*b*) With suggestions of a shower on the left. Two impressions.

(*c*) Appearance of shower imperfectly removed. Six impressions.

[1] The trial impressions were printed by Delatre in bistre on verger paper.

PUBLISHED STATE

First.—The signature "*S. Haden*" added on the right. Published in *Études à l'eau-forte* (No. I.).

The plate was etched from an upper window in Mr. Haden's house in Sloane Street.

Exhibited at the Royal Academy, 1862.

19

FULHAM

11 in. w., $4\frac{4}{8}$ in. h.

E.D.

TRIAL PROOFS

(*a*) With three poplars only, and with the words "*Fulham on the Thames*" near the middle of the lower part of the plate.

(*b*) Four poplars have been added in outline.

(*c*) The words "*Fulham on the Thames*" removed, and "*Seymour Haden*" added in dry-point on the left.

(*d*) "*Fulham*" added in right lower corner.

PUBLISHED STATES

First.—Additional dry-point work on the second poplar from the left, and the shadows of the two trees on the right are inserted. Published in the earlier numbers of *Études à l'eau-forte* (No. VI.).

Second.—The church tower is changed and made broader, and the bridge, which was of stone, is now of wood. The trunks in outline on the right have been removed. "*Fulham S. H.*" only. Published in the later numbers of *Études à l'eau-forte* in substitution for the first state.

Badly printed and worn impressions of this state have since been issued by unauthorised persons in Paris.

Etched from the grounds of the palace of the Bishop of London (Tait) at Fulham.

No. 18. First state.

No. 20.

First state.

No. 21. First state.

20

ON THE TEST

8⅞ in. w., 5⅞ in. h.

E.D.

TRIAL PROOFS

(*a*) Before the insertion of the flock of sheep, the cottages, or any name or signature. The trees on the left are smaller than in the later proofs, and the bridge appears more clearly defined.

(*b*) "*On the Test near Romsey*, 1859, *F. S. Haden*," added on the right.

(*c*) The inscription and signature removed.

(*d*) "*Seymour Haden*" added on the right.

PUBLISHED STATE

First.—The trees on the left are more worked upon, and the rushes in the foreground and the flock of sheep more defined. "*Seymour Haden*" is re-written over the previous signature.

21

A WATER MEADOW

8⅞ in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) No water is seen, owing to the growth of rushes. "1859." Coll. Brit. Mus.

(*b*) The rushes are partly cleared away, but a patch of them is still left. The water is not yet indicated. "1859" removed.

PUBLISHED STATES

First.—The water, with reflections of the reeds, now indicated.

Second.—A few added lines in the upper part of the sky, and the downward rays to the right are duplicated.

This plate and No. 20 were done on the same day; one (No. 21) at noon, the other (No. 20) late in the evening.

22

EARLY MORNING—RICHMOND

11 in. w., $4\frac{4}{8}$ in. h.

E.D.

PUBLISHED STATES

First.—The plate is extensively foul bitten. "*F. S. Haden* 1859." Very few impressions.

Second.—The plate is cleaned. "*To Dasha*" appears on one of the tree-trunks to the right, and the signature is replaced by "*The lark at heaven's gate sings.*" Impressions vary slightly as regards the amount of dry-point work on the foliage of the trees near the centre of the plate. Published in *Études à l'eau-forte* (No. X.).

Actually etched at sunrise.

23

THE EARLIEST TREE

$13\frac{3}{8}$ in. w., $7\frac{7}{8}$ in. h.

E.

PUBLISHED STATE

First.—Most of the impressions are printed up to the margin of the paper on the left side, and so do not show the plate mark on that side.

This plate was etched in 1859 from a window of "The Star and Garter" at Richmond.

24

KIDWELLY TOWN

9 in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) The plate is foul; the church tower is open above, and there are birds in the sky. "*F. S. Haden* 1859."

(*b*) Similar to (*a*), but the plate is cleaned.

PUBLISHED STATE

First.—The birds have disappeared, and the church tower, with its reflection, is completed. Published in *Études à l'eau-forte* (No XXIII.).

No. 22. Second state.

No. 23. First state.

No. 24. First state.

No. 25. First state.

No. 26. Trial (a).

No. 27. Trial (a).

No. 29. Trial (b).

25

KIDWELLY CASTLE

6 in. w., 3⅞ in. h.

E.

TRIAL PROOFS

(*a*) With "*F. S. Kidwelly Castle* 1859."

(*b*) The inscription is removed and the signature "*Seymour Haden*" added in dry-point.

PUBLISHED STATES

First.—Two figures lightly bitten added to the right. Published as a head-piece in the text of *Études à l'eau-forte.*

(*c*) Intermediate trial proof. Two lines drawn across the upper and lower portions of the plate ⅜ in. from the margins. Most of the impressions in this state were cut along the lines so made, and pasted in *Études à l'eau-forte.*

Second.—The lines of (*c*) and the signature removed.

Sketched from the railway station while waiting for the train.

26

THE MOUTH OF A BROOK

8⅞ in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) Size as above. "*S. Haden* 1859" in left lower corner. Four impressions only had been printed, when, the plate having been laid aside for some time, the larger portion of it became spoiled by oxidisation. Colls. Lenox Library, New York; and H. H. Benedict.

(*b*) The plate is cut down on both sides, the centre portion, measuring 3⅜ in. w., 6 in. h., only being left. About six impressions. Coll. H.

Exhibited at the Royal Academy, 1861.

27

THE MOUTH OF A BROOK. (*Second Plate.*)

8⅞ in. w., 5⅞ in. h.

D.

TRIAL PROOFS

(*a*) Lightly sketched in, and without the signature. Coll. Lenox Library, New York.

(*b*) Three tree-trunks, toward the left, reach the top of the plate, instead of one, as in (*a*).

(*c*) Additional work and the signature "*Francis Seymour Haden.*" About six impressions.

This plate was done by Sir Seymour as a sort of *In Memoriam* of the plate No. 26, which he always considered one of the best of his etchings.

28

KENSINGTON GARDENS. (*The Larger Plate.*)

5 in. w., 8 in. h.

E.

TRIAL PROOFS

(*a*) The plate is 8 in. w., and more than 11 ⅘ in. h., the only impression known (Coll. Albright Art Gallery, Buffalo, U.S.A.) being cut within the plate mark.

(*b*) The plate cut down. There are as yet no definite shadows on the foliage behind the main tree. "*Seymour Haden* 1860."

PUBLISHED STATES

First.—The shadows on the foliage are well expressed.

Second.—Some added dry-point touches on one of the dependent branches to the right, and on the foliage above it. Published in "A Selection of Etchings by the Etching Club." Folio, 1865, and printed on India paper.

Exhibited at the Royal Academy, 1861.

No. 28.

Second state.

No. 30. Second state.

29

STEMS. (*A Study.*)

4⅜ in. w., 5⅝ in. h.

E.

TRIAL PROOFS

(*a*) The plate measures 6 in. w., 8⅞ in. h. There is no signature. Coll. Brit. Mus.

(*b*) "*Seymour Haden*" added. Colls. Brit. Mus., and H.

PUBLISHED STATE

First.—The plate reduced, the signature being thus removed.

Called by the artist "A Study in Anatomy."

30

A BY-ROAD IN TIPPERARY

11⅝ in. w., 7⅛ in. h.

E.D.

TRIAL PROOFS

(*a*) Before much of the foliage, and the shadows on the tree-trunks were expressed.

(*b*) The upper part of the trees on the left are foliated.

PUBLISHED STATES

First.—There is a cart in the roadway.

Second.—The cart has disappeared, and the parts foliated on the left are now bare. Later impressions of the *Second State* have the dry-point lines in the foreground to the right removed, and also signs of the removal of rust in right lower corner. The plate (done in the park of Viscount Hawarden at Dundrum) had been forgotten, and was found, two or three years after its production, in a stable, fortunately not much damaged. About forty impressions in all.

Exhibited at the Royal Academy, 1861.

31

HUMEWOOD

E.

Unfortunately I have not seen an impression of this plate, nor have I been able to obtain a photograph of one for reproduction. A reference is made to it in M. Gustave Bourcard's *Graveurs et Gravures* (Paris, 1910), under the title of "*Holmewood*," on page 184.

M. Bourcard kindly gives me the following description of the plate: "It was a small etching *en travers* representing an important country-house on the left-hand side, with a rotunda in the middle of the building, and with a large tree on the same side."

"*Humewood July* 1860, *S. Haden*," below.

"Humewood" was a country-house in County Wicklow, Ireland, at which Sir Seymour frequently visited.

32

COMBE BOTTOM

6 in. w., $4\frac{4}{8}$ in. h.

E.D.

TRIAL PROOFS

(*a*) Three trees leaning towards the left, and a fourth reaching the top of the plate, stand in the centre on the ridge of a knoll which occupies the foreground. To the right, another tree, under which a man is fishing. To the left of this tree, a man driving a horse and cart; hills in the distance. To the extreme left, some bushes and rising ground. In lower right corner, "*S. Haden* 1860."

(*b*) Much of the former work removed and the plate re-worked. The foliage on the right continued to within an inch of the bottom of the plate. A man rides a horse and drives one in front of him. "*F. S. Haden* 1860" and "*Combe Bottom.*"

(*c*) A ridge of sand crosses the foreground, rising obliquely from left to right, where it is crowned by a clump of bushes; to its right are bushes heavily shaded. Below, and a little to the right, "*Going up to fold*" and "*Combe Bottom.*"

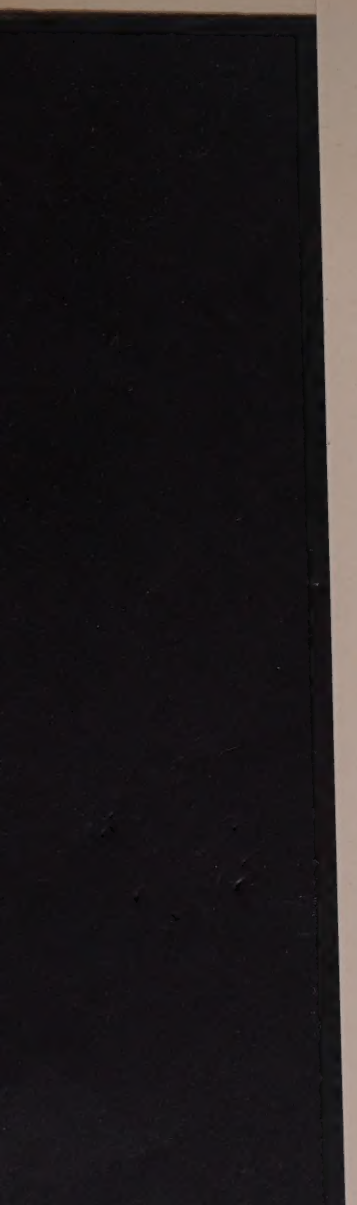
(*d*) The signature "*F. S. Haden ft.* 1860" added in lower left corner.

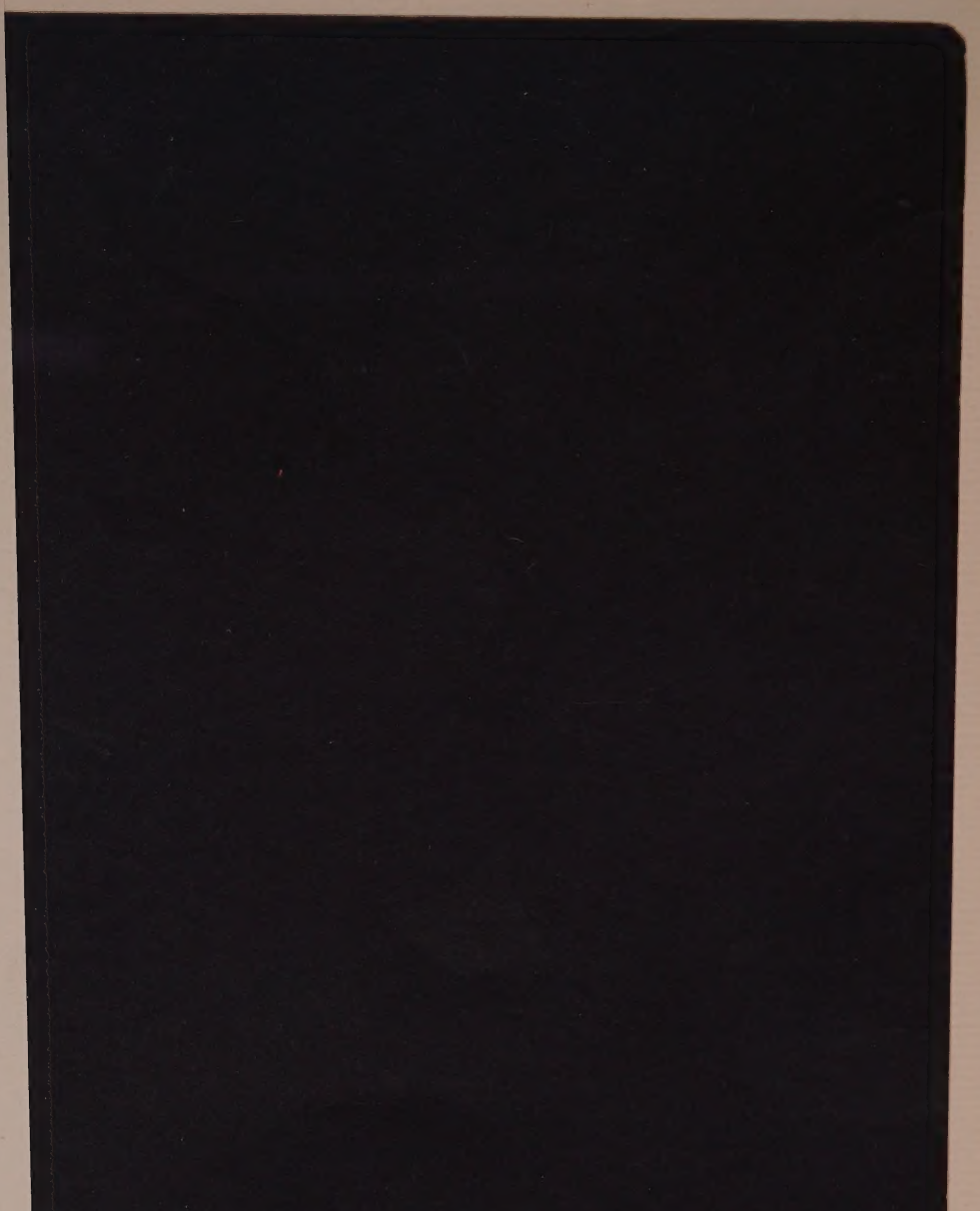
ERRATUM

No. 31. HUMEWOOD

I have just discovered that when a pencil reproduction of this etching was submitted to Sir Seymour for his opinion, in 1904, he wrote across it, "*Impudent forgery, F. Seymour Haden.*" This plate should therefore be excluded.

October 24, 1910.





No. 32. First state.

No. 33. Second state.

No. 34. Trial (a).

(*e*) The clump of bushes on the right, the man and horses, and the former inscriptions removed, and the signature changed to "*Seymour Haden.*"

(*f*) The rabbits are introduced, but as yet have no shadows. Dry-point work introduced.

PUBLISHED STATES

First.—The shadows of the rabbits are etched in. Inserted in the earlier numbers of *Études à l'eau-forte* to block out a portion of the letterpress.

(*g*) Intermediate trial proofs. The signature, the shadows of the rabbits, and all the middle distance obliquely across the plate, removed.

(*h*) Some fresh dry-point work added to the right side and corner of the plate. The middle and lower portion of the plate still bare.

Second.—The middle and lower portion of the plate filled in with dry-point. The ground is more uneven than in the *First State*, and the rabbits have no shadows. There is no signature.

Third.—Most of the dry-point work in the centre of the plate has been removed and replaced by fresh work of a simpler character. Much dry-point work added at the base of the bushes, especially those above the rabbits. The shadows of the rabbits are again inserted.

The *Second State* was done in 1903, and the *Third* in 1905.

33

THE HOLLY FIELD

5 in. w., 2 in. h.

E.

TRIAL PROOF

(*a*) Before the signature.

PUBLISHED STATES

First.—With the signature "*Seymour Haden.*" Published as a tail-piece in *Études à l'eau-forte.*

Second.—The trees in the distance strengthened by fresh work and new dry-point work in left upper corner. The blank space in right upper margin of plate filled in by dry-point.

34

A COTTAGE PORCH

$4\frac{4}{8}$ in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) Bitten in in 1903 and twelve impressions printed, several of which were afterwards destroyed.

35

A COTTAGE PARLOUR

$4\frac{5}{8}$ in. w., 6 in. h.

This subject is sketched on the plate but not bitten in. The original pencil-sketch is reproduced. The pencil-sketch is in Coll. Harris B. Dick; the plate with the subject sketched upon the etching ground is in Coll. H.

36

A COTTAGE WINDOW

$8\frac{2}{8}$ in. w., $5\frac{6}{8}$ in. h.

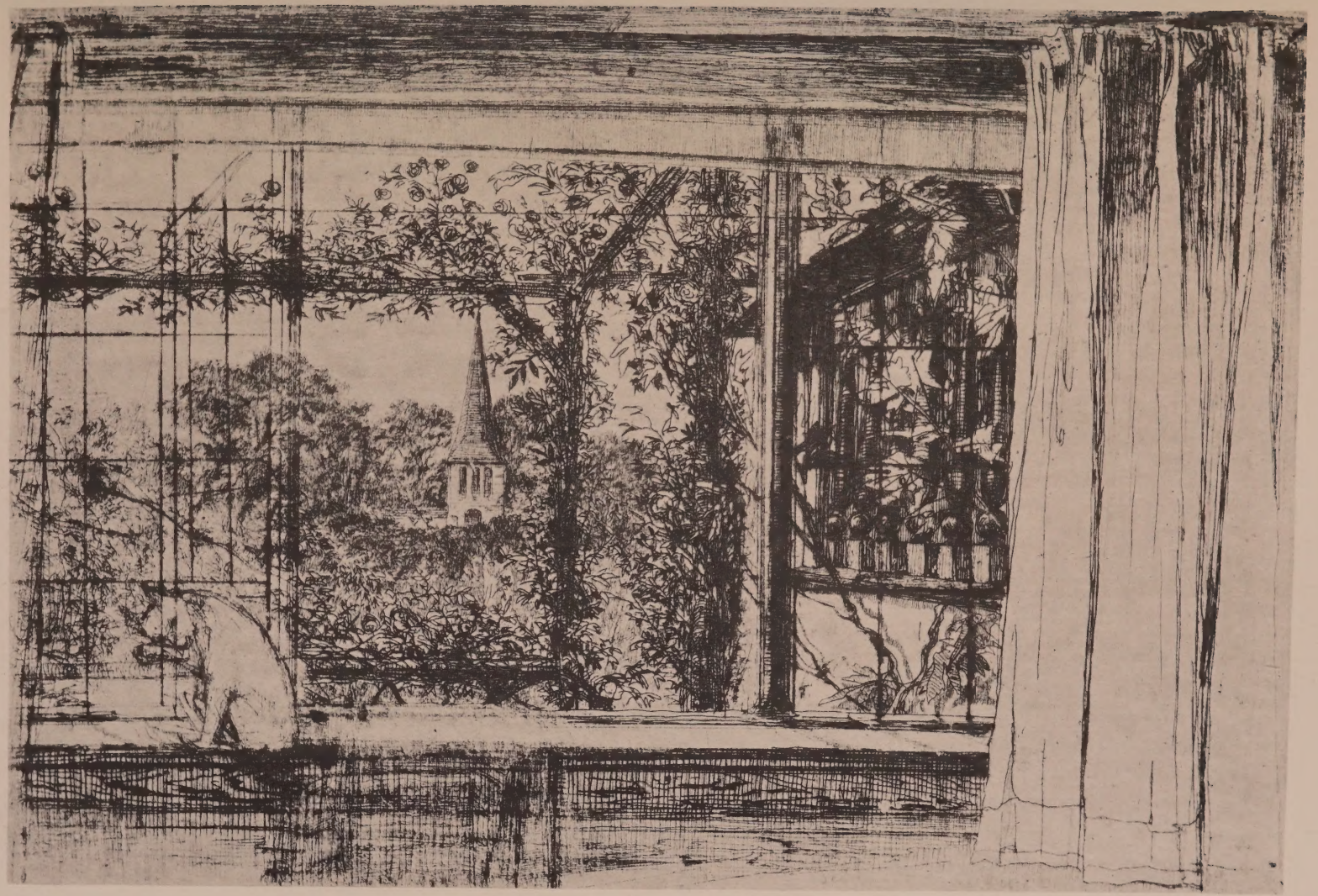
E.

TRIAL PROOFS

(*a*) One impression only. Coll. Harris B. Dick.

(*b*) The plate cut down to $6\frac{5}{8}$ in. w., $4\frac{7}{8}$ in. h., and much fresh work on the curtain. "*S. Haden* 1860." Two or three impressions only. Colls. Lenox Library, New York; and Albright Gallery, Buffalo.

The subjects of the three preceding plates were sketched at the house of Mr. (afterwards Sir) Henry Cole, at Shere.



No. 36.

Trial (a).

No. 35. Pencil sketch.

No. 39. Trial (a).

No. 37. First state.

No. 38.

Second state.

37

SHERE MILL POND. (*A Small Study.*)

6⅝ in. w., 4⅜ in. h.

E.

TRIAL PROOFS

(*a*) The plate measures 9 in. w., 6 in. h. Coll. Harris B. Dick.

(*b*) The plate reduced to 7 in. w., 5 in. h. Trees in full foliage in middle distance to the right.

(*c*) The trees in middle distance and to the right removed and replaced by buildings and much lighter trees.

PUBLISHED STATE

First.—The plate again cut down and "*Seymour Haden*" in dry-point added on the left.

38

SHERE MILL POND. (*The Larger Plate.*)

13⅛ in. w., 7 in. h.

E.

TRIAL PROOFS

(*a*) Before the signature, the poplars on the right or the introduction of the duck.

(*b*) The sky and poplars introduced, and the duck put in in dry-point. "*Shere Mill Pond*" to the left.

PUBLISHED STATES

First.—"*Seymour Haden* 1860" added in right lower corner and the title removed, but the earlier impressions of this state have the word "*Shere*" still remaining in left lower corner.

(*c*) Intermediate trial proof. A portion of the sky to the right still remains.

Second.—The whole of the sky removed. Published in *Études à l'eau-forte.*

(*d*) Proof after *Second State* in which the signature is removed and the plate re-bitten.

Exhibited at the Royal Academy, 1861, under the pseudonym of H. Dean.

There is a copy of the *Second State* of the plate by a Mr. Barry, 12⅝ in. w., 6⅞ in. h. The reflection of the small poplar to the left reaches to within ⅜ in. from lower plate mark in the copy and ⅜ in. in the original. There is also a reproduction in photogravure of the same state, 10 in. w., 6⅜ in. h., published as a frontispiece to "The Modern Disciples of Rembrandt," by F. Keppel, roy. 8vo, New York, 1888.

39

PORTRAIT OF FRANCIS SEYMOUR HADEN. (No. 1.)

5⅝ in. w., 8⅛ in. h.

E.D.

TRIAL PROOF

(*a*) "*Seymour Haden, ad. viv: delin:* 1860." Only one impression known. Coll. late F. Goulding.

40

SONNING GRAVEL PIT

9 in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) "*S. Haden* 1861." Only two impressions taken. Coll. H.

No. 40.

Trial (a).

No. 42. Trial (a).

No. 43. First state.

No. 44. Trial (a).

No. 45. Trial (a).

41

PORTRAIT OF FRANCIS SEYMOUR HADEN. (No. 2.)

10⅝ in. w., 7⅝ in. h.

E.D.

TRIAL PROOFS

(*a*) In pure etching, with the exception of a few touches of dry-point on the hair, the bow, and the left arm. "*F. Seymour Haden ad vivum delineavit.* 1862." Coll. H.

(*b*) The whole plate worked over in dry-point, which is now full of light and shade. On one of the sheets of paper to the right is an inscription, of which the words "*ad viv delvt*" can be made out, and below, "*Seymour Haden ad natu . . .*"

PUBLISHED STATE

First.—There is added dry-point, more especially on the right shoulder and left arm, and the second inscription and signature of (*b*) are removed.

42

AMSTERDAM

4⅝ in. w., 8⅝ in. h.

E.

TRIAL PROOFS

(*a*) "*S. Haden ft.* 1863." Colls. Lenox Library, and Albright Art Gallery, Buffalo.

(*b*) The third sketch only, but printed from the plate before it was divided.

This plate was divided into Nos. 43 and 44, the other three sketches being destroyed.

43

AMSTELODAMUM

$4\frac{5}{8}$ in. w., 4 in. h.

E.

TRIAL PROOFS

(*a*) Before the sky, the scroll, the writing, and the lines in the foreground. A portion of the houses to the extreme right removed.

(*b*) The houses to the right are completed, but before the sky or any lines in the water. "*Amstelodamum*" and "*Hic terminus hæret*" at right, below subject.

(*c*) The signature and date, "*S. Haden* 1863," and the scroll with the inscription, "*Hic terminus hæret,*" are inserted, but the scroll as yet has no seal hanging from it. The former inscription, "*Hic terminus,* &c.," is erased.

PUBLISHED STATES

First.—The sky and the lines in the water added. Published as a tail-piece in *Études à l'eau-forte.*

Second.—Slight, additional work in the water and the sky, and the portion of the work to the right added in Trial (*b*), shaded with oblique lines. Later impressions are printed entirely in black ink, the earlier ones having the upper part of the plate in red.

44

AMSTERDAM. (*A Fragment.*)

$4\frac{6}{8}$ in. w., $4\frac{5}{8}$ in. h.

E.

TRIAL PROOF

(*a*) The fifth sketch cut out of Plate 42. Only one, or possibly two, proofs printed. Coll. H.

No. 46. Second state.

No. 47. Trial (a).

No. 53. Trial (a).

45

AMSTELODAMUM. (*The Second Plate.*)

6 in. w., $3\frac{4}{8}$ in. h.

E.

TRIAL PROOF

(*a*) "*Amstelodamum S. Haden* 1863." Coll. Lenox Library, New York.

The last four plates were etched in 1863 during a visit to Amsterdam with Whistler and Legros.

46

CRANBROOK

$8\frac{3}{8}$ in. w., $5\frac{3}{8}$ in. h.

E.

TRIAL PROOFS

(*a*) There is a field in the distance in place of the sea, and the dog is only sketched in. "*Cranbrook* 1863." Colls. Brit. Mus., and H.

(*b*) The field is removed, and is replaced by the sea.

(*c*) There is one ship at sea.

PUBLISHED STATES

First.—"*Seymour Haden*" is added to the right.

Second.—The dog is much more worked upon, and there are two ships at sea.

47

THE LETTER. (*A Study.*)

5 in. w., $8\frac{7}{8}$ in. h.

D.

TRIAL PROOF

(*a*) "*Seymour Haden* 1863." An opened letter on the floor. One or two impressions. Coll. Lenox Library, New York.

48

THE LETTER

5 in. w., $8\frac{7}{8}$ in. h.

D.

TRIAL PROOFS

(*a*) "*Seymour Haden* 1863" in reversed characters. Without the letter in the hand. Coll. Lenox Library, New York.

(*b*) With the letter in the hand hanging by the side.

49

DUNDRUM RIVER

$5\frac{4}{5}$ in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) Less work on a flat portion of the bank near the centre of the plate, the corresponding reflection being almost entirely white. Coll. H.

PUBLISHED STATES

First.—Before the insertion of name or title. The small white reflection entirely shaded. The words, "*Done under the acid . . . without additional work,*" faintly visible in left upper corner.

Published in the *Fine Arts Quarterly Review*, vol. ii., New Series, 1867, p. 119, to illustrate an article by F. T. Palgrave on "*Mr. Seymour Haden's Etchings.*"

Second.—The signature *Seymour Haden* added in left upper corner over the faintly visible words, and the title, "*A river's bank,*" at the foot of the plate.

Published in "Etchings for the Art Union of London by the Etching Club," sm. fol., 1872.

No. 48.

Trial (a).

No. 50. First state.

No. 49. Trial (a).

No. 51.

Trial (f).

50

THE TWO ASSES

$3\frac{3}{8}$ in. w., 6 in. h.

E.

PUBLISHED STATES

First.—The foreground quite clear.

Second.—The foreground is written upon, "*This plate is part of the square one which follows it, &c., &c.*"

Published with No. 49 (the "square one" of the inscription) in the *Fine Arts Quarterly Review*, 1867.

Some impressions of this plate have affixed a penny Inland Revenue receipt stamp, the etching having been presented by the artist, as a form of receipt, to some of the subscribers to the *Études à l'eau-forte*—a most unhappy choice of subject for the purpose: or was it a sly piece of humour on the part of the artist!

This and No. 49 were originally one plate, of which no impression is known to exist, although there are a few instances of the two plates being cut close and mounted together on the same mount, and one or two in which the two plates have been printed close together on the same sheet of paper.

51

A SUNSET IN IRELAND

$8\frac{4}{8}$ in. w., $5\frac{4}{8}$ in. h.

D.

TRIAL PROOFS

(*a*) The subject is only lightly drawn in with the needle, and is without bur. "*Seymour Haden* 1863." Coll. Brit. Mus.

(*b*) A little bur appears on the distant trees. Coll. Brit. Mus.

(*c*) There is more bur, and a single figure has been introduced on the left.

(*d*) There are now *two* figures on the left.

(*e*) The stake on the right introduced, but extends only half-way up the bank.

(*f*) The stake increased in height.

(*g*) The foreground on the left and signature removed.

PUBLISHED STATES

First.—The reflections in the middle distance lengthened, and additional work on nearer trees and in immediate foreground. The signature re-inserted in heavier characters.

(*h*) Intermediate trial proof. The water is in flood, and the bank high on the right.

(*i*) The signature and date removed and replaced by new work. "*Seymour Haden*" re-written in characters sloping to the left, but not the date.

Second.—Resembles the *First*, but more work on the left bank, and the signature for a fourth time is re-written in almost vertical characters, and the date "1863."

Published in varying states in *Études à l'eau-forte* (No. XV.), under the title of "*A Sunset in Tipperary.*"

Exhibited at the Royal Academy, 1863.

" " Paris Salon, 1864.

52

BATTERSEA REACH

9 in. w., 6 in. h.

E.

TRIAL PROOFS

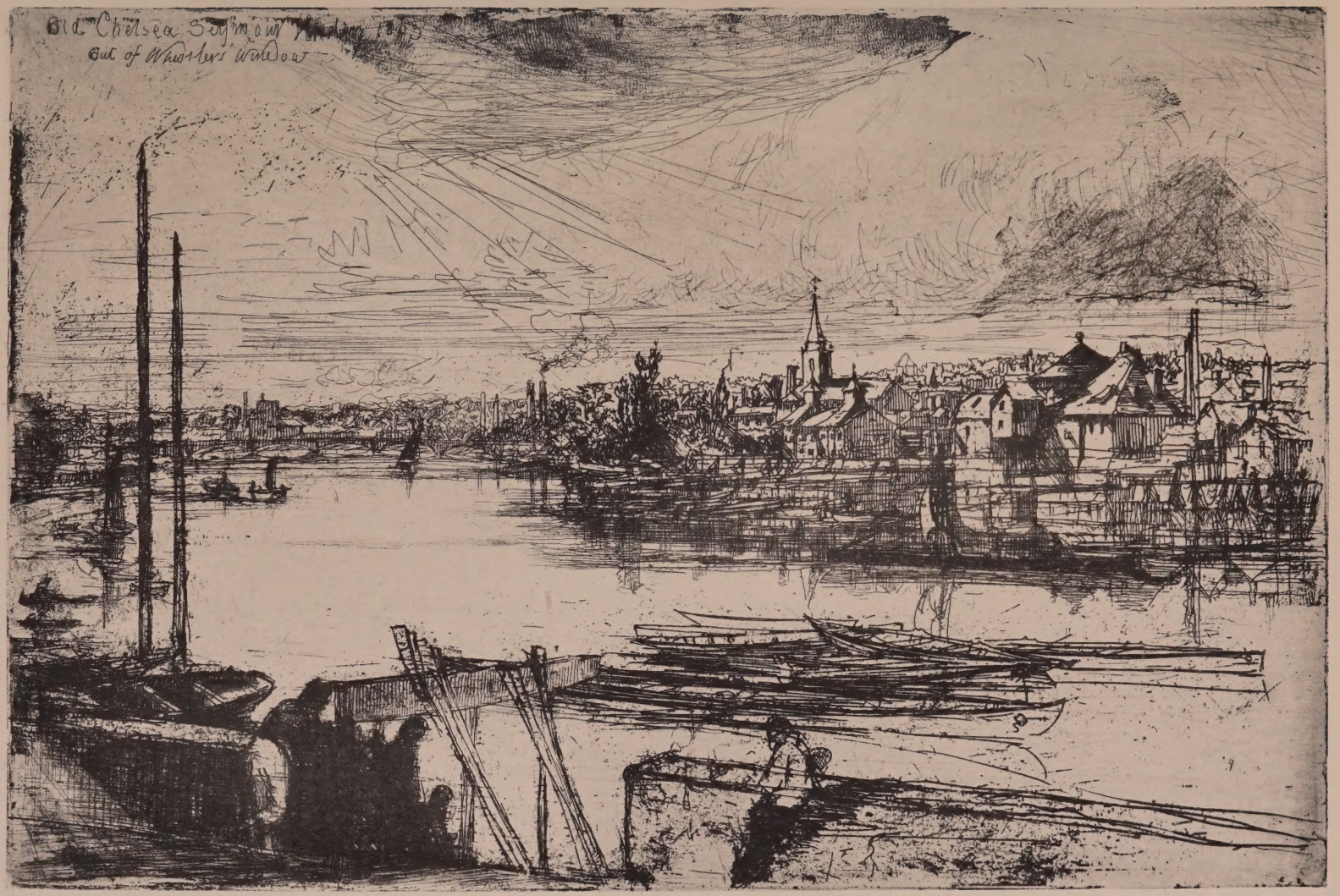
(*a*) There is a barge with a black sail in midstream, and an indication only of a sky. In left upper corner, "*Old Chelsea, Seymour Haden* 1863. *Out of Whistler's window.*"

(*b*) The black barge is removed and a sky is suggested. Coll. Lenox Library, New York.

(*c*) The sky is now etched in and the reflections of the houses are strengthened.

PUBLISHED STATES

First.—The work further strengthened, and a ray of light is thrown upon the parapet on the left. Published in the *Gazette des Beaux Arts*, First Series, vol. xvii., 1864, p. 274.



No. 52. First state.

No. 54.

Second state.

(*d*) Intermediate trial proof. The sky very much reduced in tone.

Second.—The wherries in midstream, the sign-board in front, and the oars, are removed; the sky and water are also cleared, and a balloon rises above the railway-bridge. In right upper corner, "*Battersea Reach, Seymour Haden,*" in place of the former inscription. A few early impressions of this state have a monkey instead of a cat on the quay wall; others have two monkeys, others again, a monkey and a cat, and in the latest the cat is removed. There are also many minor variations in the sky, the water, and the quay wall. One impression in the author's collection has "*à Burty*" in dry-point on the parapet to the right.

Published in *Études à l'eau-forte* (No. II.). This plate broke across in the printing, and this in part accounts for the fact that the full number of copies of *Études* was not issued.

Exhibited at the Royal Academy, 1864.

53

BATTERSEA RAILWAY BRIDGE AND SUGAR FACTORY

$6\frac{6}{8}$ in. w., $5\frac{4}{8}$ in. h.

D.

TRIAL PROOF

(*a*) No date nor signature. Only one impression known. Coll. Lenox Library, New York.

54

WHISTLER'S HOUSE, OLD CHELSEA

$13\frac{1}{8}$ in. w., 7 in. h.

E.

TRIAL PROOFS

(*a*) In the right foreground are faint indications of two figures, one running and ringing a bell, the other raising a drowning person. "*Whistler's House at Old Chelsea Seymour Haden ft. an:* 1863." Coll. Brit. Mus.

(*b*) The traces of above-mentioned figures have disappeared.

(*c*) The star appears over the chimney of Whistler's house, but the boats in front have, as yet, no reflections in the water.

PUBLISHED STATES

First.—The boats in the foreground have horizontal reflections in the water, the reflection of the empty boat most to the right having a few vertical lines. The figures to the left cast shadows on the ground.

Second.—All the foreground boats have vertical reflections. There is now a line at the base of the house most to the left, which extends almost to the margin of the plate. This plate "wore out very soon and had to be destroyed before it had given its full quota of impressions."

Published in *Études à l'eau-forte* (No. VIII.), under the title of "*Old Chelsea*," some copies having the *First*, others the *Second State.*

Exhibited at the Royal Academy, 1865.

55

MANORBEER CASTLE

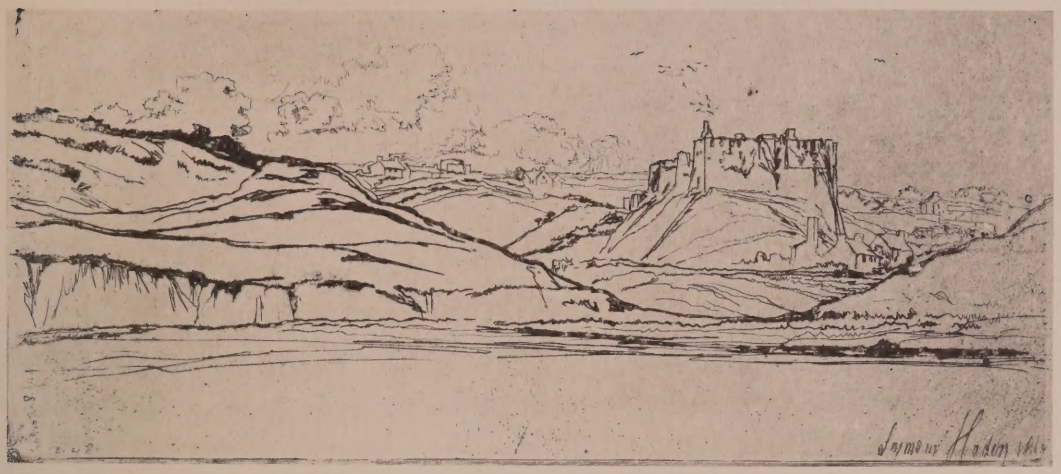
16 in. w., 7 in. h.

E.

TRIAL PROOF

(*a*) "*Seymour Haden* 1863." Coarsely etched in outline for mezzotinting. Very few impressions. Colls. Brit. Mus., Lenox Library, New York, and H.

The plate was cut down, but no impressions from the cut plate are known.



No. 55. Trial (a).

No. 56. First state.

No. 59. Trial (a).

No. 57. Trial (a).

56

NEAR THE GRANDE CHARTREUSE. (*After Turner.*)

15⅝ in. w., 11⅝ in. h.

E.

TRIAL PROOF

(*a*) Before much of the foliage in the background, and especially on the drooping branch in the middle of the upper part of the plate. Coll. H.

PUBLISHED STATE

First.—With the additional foliage.

57

NEAR THE GRANDE CHARTREUSE. (*A Study.*)

15⅝ in. w., 11⅝ in. h.

E.

TRIAL PROOF

(*a*) The plate, which was etched as a basis for mezzotint, is bitten in too uniformly. Has the following inscription in lower margin: "*Drawn by J. M. W. Turner R.A. . . . etched by F. Seymour Haden* 1863." Coll. Lenox Library, New York. An impression in the hands of Mr. Dunthorne, October 1905, had the following note in pencil in the writing of Sir Seymour Haden: "*From a drawing by Turner in my possession F. S. H.—unique proof—plate destroyed.*"

58

THOMAS HADEN OF DERBY

$9\frac{4}{8}$ in. w., $13\frac{7}{8}$ in. h.

E.D.

TRIAL PROOFS

(*a*) The neck and face are only coarsely laid in. "*Seymour Haden* 1864," and, in the shading at the back of the figure, "*Thomas Haden, from a large picture by Wright of Derby, in the possession of the Rt. Hon^ble^ Lord Houghton,*" and again, below, "*Thomas Haden of Derby* 1778."

(*b*) The shading and inscription behind the figure are removed, and also "*Thomas Haden of Derby,*" and the first two figures of the date. The signature "*Seymour Haden* 1864" above, also removed.

PUBLISHED STATE

First.—The neck and face are re-modelled and the signature "*Seymour Haden*" added below, and the figures "78" still remain. Published in *Études à l'eau-forte* (No. XXV.). This plate in the *First State* was reproduced in photogravure, size $8\frac{4}{8}$ in. w., $12\frac{4}{8}$ in. h., and was published in Bemrose's "Life of Wright of Derby," folio, 1885. The subject was the grandfather of the artist.

59

CHARLES THOMAS HADEN

$4\frac{4}{8}$ in. w., 6 in. h.

E.

TRIAL PROOFS

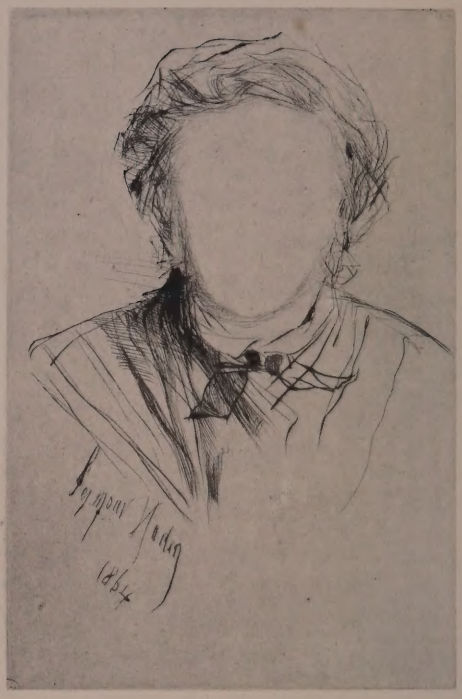
(*a*) With "*Charles Thomas Haden*" only. Coll. Lenox Library, New York.

(*b*) With "*Charles Thomas Haden, æt* 35, *son of Thomas Haden of Derby*" below, to the left, and above, "*Seymour Haden ft. from a marble by Alcock.*"

The plate was not etched from the marble medallion by Sir Rutherford Alcock, K.C.B. (which at the time could not be found), but from an engraving of it by Fielding. The subject was the father of Sir Seymour Haden.

No. 58. First state.

No. 60. Trial (a).



No. 61. First state.

No. 62. First state.

60

SARAH AND ANNE HADEN

5⅞ in. w., 7⅛ in. h.

D.

TRIAL PROOF

(*a*) In faint characters on the stone sill, "*Sarah and Anne Haden, from a picture by Wright of Derby,*" and above, "*Seymour Haden ft.*" One or two impressions only taken. Coll. Lenox Library, New York.

61

PORTRAIT OF FRANCIS SEYMOUR HADEN. (No. 3.)

5⅝ in. w., 8⅝ in. h.

D.

PUBLISHED STATE

First.—Unfinished. "*Seymour Haden* 1864."

62

NEWCASTLE IN EMLYN

6 in. w., 4⅝ in. h.

E.

TRIAL PROOF

(*a*) Without the square house on the hill. "*Newcastle in Emlyn, Seymour Haden.*"

PUBLISHED STATE

First.—With the square house on the hill. Published in *Études à l'eau-forte* (No. XX.).

63

HOUSE OF THE SMITH

6 in. w., 4⅝ in. h.

E.

TRIAL PROOF

(*a*) A man with a coracle on his back near the foreground to the left. "*Newcastle Emlyn*, 17 *Aug.*, 1864. *S. Haden.*"

PUBLISHED STATES

First.—The man with the coracle has disappeared. Published in *Études à l'eau-forte* (No. XVIII.), under the title of "*House of Benjamin Davis, Smith.*"

Second.—The large flat stone in the foreground, the reflections of the trees on the right bank, and part of the bank itself, removed. The sky much reduced in tone, having been rubbed down with the intention of laying a mezzotint ground on the plate.

64

KENARTH

6 in. w., 4⅝ in. h.

E.

PUBLISHED STATE

First.—"*Kenarth S. Wales*, 1864 *S. Haden.*" Published in *Études à l'eau-forte* (No. XIX.).

This plate was grounded for mezzotint but only partially scraped.

65

KILGAREN CASTLE

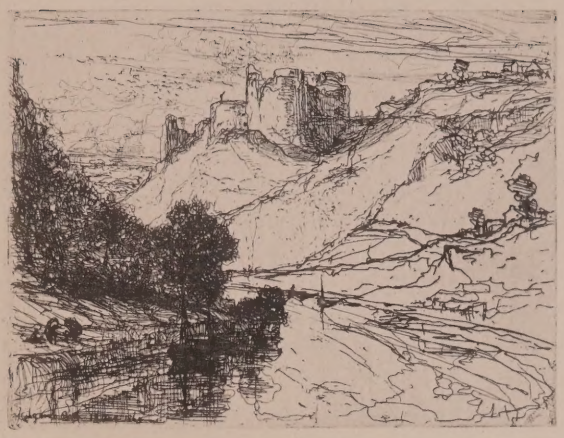
6 in. w., 4⅝ in. h.

E.

PUBLISHED STATE

First.—"*Kilgaren Castle*, 17 *Aug.* 1864." Published in *Études à l'eau-forte* (No. XVII.).

No. 63. First state.



No. 65 First state.

No. 64. First state.

No. 66. Trial (a).

No. 68. Trial (a).

No. 67. Second state.

66

A CHILD'S HEAD

4⅜ in. w., 5⅝ in. h.

D.

TRIAL PROOFS

(*a*) Before the inscription and with less shading to the left of the head. Colls. Brit. Mus., and H.

(*b*) Added shading, and "*At the back of the Kilgaren plate*" below, to the right.

67

CARDIGAN BRIDGE

6 in. w., 4⅜ in. h.

E.

PUBLISHED STATES

First.—Fewer lines in the water in left lower corner, and less shading on the high tree in the middle of the plate. "*From the Bridge at Cardigan Aug.* 17, 1864."

Second.—With the added lines. Published in *Études à l'eau-forte* (No. XVI.), under the title of "*The Teivy at Cardigan.*"

The plate was grounded for mezzotint, but not scraped. Possibly one or two impressions were printed after the plate had been rubbed down, in preparation for the mezzotint ground, but I have not seen one. (Drake Sale, Lot 102.)

68

CARDIGAN ROAD

6 in. w., 4⅜ in. h.

E.

TRIAL PROOF

(*a*) "*Cardigan Road, S. Wales,* 1864." Only one impression known. Coll. Lenox Library, New York.

The last seven plates (from Nos. 62 to 68) were etched in one day, August 17, 1864.

69

THE FISHERMAN

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

TRIAL PROOFS

(*a*) The lower part of the man and the foreground to the right not yet etched in. "*Seymour Haden.*"

(*b*) The figure of the man and foreground completed, and much additional work in the trees. Coll. H.

(*c*) A considerable portion of the background and the whole of the foreground to the left of the figure is removed.

PUBLISHED STATE

First.—The water in the foreground to the left is now white, having neither reeds nor reflections. The trees in the middle distance, which were heavily shaded in (*b*), are now much lighter in tone. The fishing-rod has been re-etched, and is broader and better defined, and the fisherman's right sleeve is re-drawn and less shaded.

Etched at Mapledurham.

70

PENTON HOOK

$9\frac{4}{8}$ in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) The old tree is dark against a light background.

(*b*) The tree is more worked upon, and with its reflection is in still greater contrast with the light background. Coll. H.

(*c*) The tree-trunk has been entirely removed.

(*d*) Before the dry-point touches on various parts of the plate, as in the foliage in upper right corner, and in the space between the riven stem. The tree-trunk entirely re-etched, with much more freedom than in (*a*) and (*b*).

No. 69. First state.

No. 70. Trial (d).

No. 72. First state.

No. 71. Trial (b).

No. 73. Trial (a).

PUBLISHED STATE

First.—With the dry-point touches in various parts of the plate. There are a series of oblique parallel lines facing the seated figure at the base of a tree-trunk.

71

THE LOVERS' WALK

9⅛ in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) The tree stems are alone indicated, and the willows throw shadows towards the right. "*Thames Ditton, Seymour Haden* 1864." Coll. H.

(*b*) The water-mill and the figures added, also a boat with a mast, in which are two men. The shadows are removed, and some weeds are introduced in the right foreground. Colls. Brit. Mus., and H.

PUBLISHED STATE

First.—The foliage and trunks of the trees are worked up. The road between the trees is defined, but the water-mill is nearly obliterated.

72

THE LOVERS' WALK. (*The Second Plate.*)

9⅛ in. w., 6 in. h.

D.

TRIAL PROOF

(*a*) There is much bur, especially in the trees to the left. "*Thames Dittom* (sic) *Seymour Haden* 1864."

PUBLISHED STATE

First.—The bur in various parts of the plate is considerably reduced.

73

THAMES DITTON—WITH A SAIL

9⅜ in. w., 6 in. h.

E.D.

TRIAL PROOFS

(*a*) Before the additional work on the distant trees and the dry-point work on the tree-trunks to the right. The top of the mast of the boat defective. "*Thames Ditton Seymour Haden* 1864" in reverse. Coll. H.

(*b*) With the foregoing additions, but before the hull of the boat is expressed. Coll. H.

PUBLISHED STATES

First.—The hull of the boat, with the two men in it, are put in in dry-point, and there is additional work, especially in the reflections. About fifteen impressions.

(*c*) Intermediate trial proof. The plate reduced, but without any inscription.

Second—The plate is cut down to 8⅛ in. w., 5⅝ in. h. The hull of the boat is removed, and "*Thames Ditton Seymour Haden* 1864" replaces the reversed inscription of former states. Impressions from the worn and re-bitten plate have been issued by unauthorised persons in Paris.

74

RAILWAY ENCROACHMENT

8⅜ in. w., 5⅜ in. h.

E.

PUBLISHED STATE

First.—"*Kew* 1864." Published in *Études à l'eau-forte* (No. IX.), under the title of "*Kew Railway Extension.*"

No. 74. First state.

No. 77. First state.

No. 75.

First state.

First state.

No. 76.

75

BRENTFORD FERRY

8⅝ in. w., 5⅜ in. h.

E.

TRIAL PROOF

(*a*) A bank of mud projects into mid-stream. "*Brentford Ferry Seymour Haden* 1864." Coll. Brit. Mus.

PUBLISHED STATE

First.—The mud has disappeared, and the water, in which the subject is now strongly reflected, comes up close to the river-bank. Published in *Études à l'eau-forte* (No. XIV.). Some of the early proofs have "*To Whistler*" in dry-point, in the top left-hand corner.

76

THE TOWING PATH

8⅜ in. w., 5⅛ in. h.

D.

TRIAL PROOFS

(*a*) The subject slightly laid in. "*Seymour Haden, Kingston-on-Thames*" reversed.

(*b*) With additional work. The line of the towing-path strongly expressed.

(*c*) The strong line of the towing-path is removed and the dog is introduced. The inscription in the lower left corner erased, and "*Seymour Haden* 1864" added in the upper right. There is much bur.

(*d*) The bur is reduced, and the towing-path is indicated by a new and finer line.

PUBLISHED STATES

First.—"*Hampton Court*" is added on the left.

Second.—"*Hampton Court*" is partially removed and "*The Towing Path*" inserted on the right. Minor differences in the water and the shadows in right lower corner. Published in *Études à l'eau-forte* (No. IV.), some copies having the *First State*, and some the *Second*.

(*e*) Intermediate trial proof. The distant hills are completely shaded, and there is additional work in the sky and the river-banks.

(*f*) The figure of the lady is removed, and fresh work is added (in the space thus left vacant) to the reflections in the water, &c.

(*g*) The distant hills are much lighter in tone, and the remains of the shadows on the right are removed, thus leaving an empty space.

(*h*) There is much additional dry-point, especially upon the trees on the island. The reflections in the water to the right much subdued. The edge of the tow-path completed on the right by a curved line.

(*i*) Much additional work all over the work, but especially in the reflections in the water. The line of the towing-path is again straight on the right.

Third.—Some of the heavy patches of dry-point in the reflections reduced in tone.

The *Third State* was done in 1903.

77

EVENING

$3\frac{6}{8}$ in. w., $5\frac{7}{8}$ in. h.

E.

TRIAL PROOFS

(*a*) The line of foul biting ends abruptly half an inch from the left margin of the plate ; a boat with figures in it is clear of the reflection on the water.

(*b*) The boat is now involved in the reflection, and the line of foul biting harmonised by new work. "*Seymour Haden* 1864."

PUBLISHED STATE

First.—There is still more work in the reflections, and the signature is re-written, *à double trait*. Published in *Études à l'eau-forte* (No. XXII.).

No. 78. Trial (a).

No. 79. Trial (a).

No. 81. Trial (a).

No. 80. First state.

78

BOYLE'S FARM

9⅜ in. w., 5⅞ in. h.

E.

TRIAL PROOF

(*a*) Only one impression. Coll. Harris B. Dick.

In an attempt to re-bite this plate the acid got through the ground and spoiled the greater part of it. A portion to the left was cut from it and forms No. 77.

79

FROM THE MITRE

9⅜ in. w., 6 in. h.

E.D.

TRIAL PROOF

(*a*) Only one impression known, and that an extensively touched proof. Coll. Harris B. Dick.

80

SHEPPERTON

4⅝ in. w., 5⅛ in. h.

E.

PUBLISHED STATE

First.—"*Shepperton Seymour Haden* 1864." Published in *Études à l'eau-forte* (No. VII.).

81

SHEPPERTON—A FRAGMENT

3⅝ in. w., 5⅛ in. h.

E.

TRIAL PROOF

(*a*) Two impressions only taken. Coll. Lenox Library, New York. This and No. 80 were originally one plate, of which no impression is known.

82

KEW SIDE

5⅝ in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) A man leans on the railing; the group in front consists of six figures. "*Kew Seymour Haden.*" Coll. H.

PUBLISHED STATE

First.—The man leaning on the railing and four of the figures in the foreground removed. The tree casts a shadow on the largest house. Published in *Études à l'eau-forte* (No. XI.), under the title of "*Thames Side at Kew.*"

83

KEW SIDE—DOG BEGGING

3⅝ in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) The boy leaning against the post is white. Coll. H.

(*b*) The boy is shaded. "*Seymour Haden*" and "*Strand at Kew*" added.

No. 82.

No. 84.

Trial (a).

No. 82. First state.

No. 83. Trial (a).

No. 84. Trial (a).

No. 85. First state.

No. 86. First state.

No. 87. Trial (a).

84

KEW SIDE. (*The Large Plate.*)

9⅝ in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) Only two impressions, and the plate then divided into Nos. 82 and 83. "*Kew Seymour Haden.*" Coll. Lenox Library, New York.

85

ISLEWORTH

4⅜ in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) The arch is not indicated. "*Isleworth* 1864."

(*b*) The contour of the arch is indicated by a coarse dry-point line. Coll. H.

PUBLISHED STATE

First.—The bur of the line is reduced.

86

KEW AIT

5⅛ in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) The distance is closed up by bushes, and there are birds in the sky. "*Kew Seymour Haden* 1864."

(*b*) The distant bushes have been removed, and the birds have disappeared. There are slight alterations in the sky. Coll. H.

PUBLISHED STATE

First.—The reflections of the trees to the left replaced by a shelving bank with reeds, and two boats half stranded, one white, the other dark, the latter with a mast inclining towards the left. The bare space in the distance is filled in with fresh work, and there are birds again in the sky.

87

ISLEWORTH AND KEW AIT

9⅜ in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) "*Seymour Haden* 1864," "*Kew Bridge.*" Only one impression, and the plate then divided to form Nos. 85 and 86. Coarsely drawn upon with ink and pencil. Coll. Lenox Library, New York.

88

CROQUIS IN BURTY'S GARDEN

3⅞ in. w., 5⅝ in. h.

E.

PUBLISHED STATE

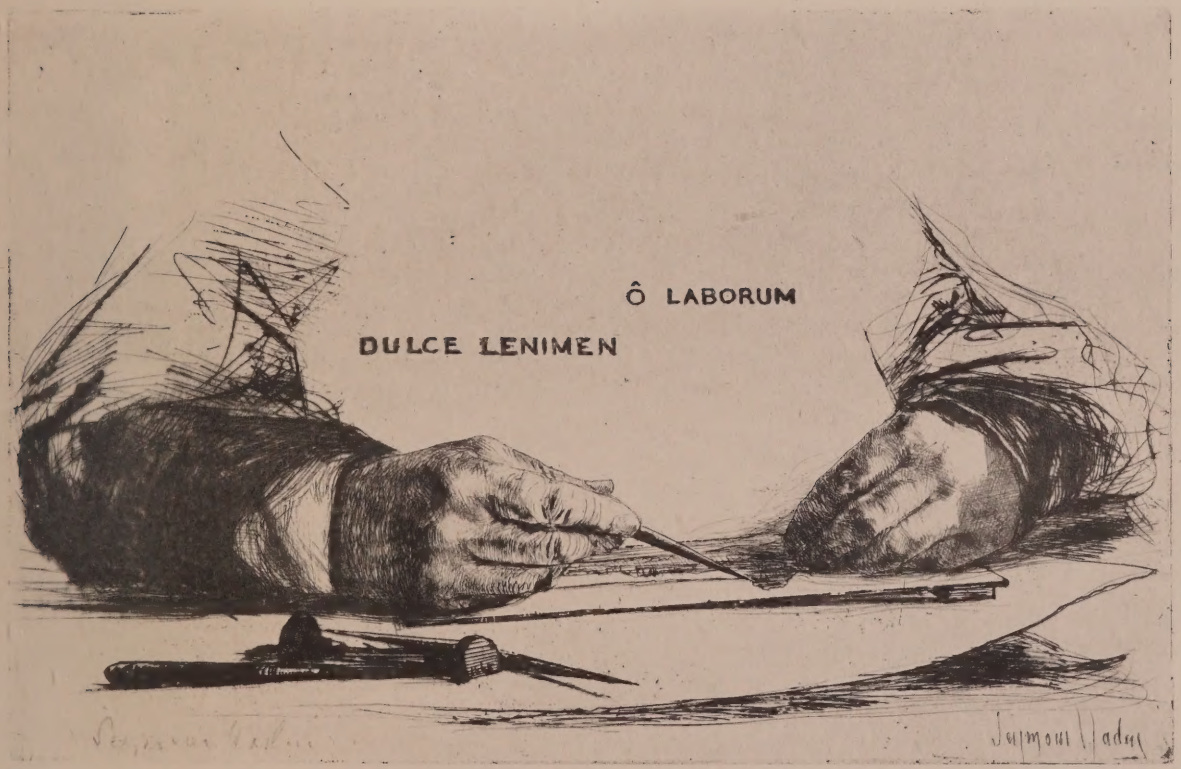
First.—An impromptu sketch to show M. Burty how to suggest, in etching, the direction of the growth of the bark of a tree. Twelve impressions printed. Colls. Brit. Mus.; Lenox Library, New York; Albright Art Gallery, Buffalo; H.

Two or three impressions, with the lines of erasure across the plate, printed.

Ô LABORUM

No. 88. First state.

No. 89. First state.



No 94. Second state.

No. 90. Trial (b).

89

GRIFF

6 in. w., 9⅝ in. h.

E.

TRIAL PROOFS

(*a*) A few impressions in red ink, and others in black and brown ink. "*Kew June* 5 1864."

(*b*) The head worked upon with dry-point.

PUBLISHED STATE

First.—The bur of the dry-point removed. The line of the forepart of the head very faint, and the inscription re-written in more slanting characters. "*Kew June* 5 186."; the last number being missing.

A portrait of Mr. Charles Cole.

90

LA BELLE ANGLAISE

5⅛ in. w., 8⅛ in. h.

E.D.

TRIAL PROOFS

(*a*) In pure etching. Coll. Brit. Mus.

(*b*) With much dry-point, especially below the hand. Very few impressions. Colls. Lenox Library, New York; Albright Art Gallery, Buffalo; Harris B. Dick; H.

A portrait of one of the daughters of Viscount Hawarden, sketched when starting for a ride.

91

A RIVER IN IRELAND

14 in. w., 9⅛ in. h.

E.

PUBLISHED STATES

First.—"*Seymour Haden* 1864." Twelve impressions taken.

INTERMEDIATE TRIAL PROOF

(*a*) A fisherman with rod and creel on his shoulder is prepared to cross the stream from right to left, and a second fisherman, with his rod raised, stands more to the left on the farther bank. Coll. Lenox Library, New York.

Second.—The last-mentioned figure is removed, but signs of the erasure are visible, and the top of his rod remains. Coll. Lenox Library, New York.

A few of the impressions were cut down, leaving only the centre of the plate, "the only satisfactory part of it" (S. H.). Two in the author's collection measure 8 in. w., 4⅝ in. h., and 7⅝ in. w., 3⅝ in. h. respectively.

This plate was submitted to the English Etching Club for publication in one of their *Selections*, but was not thought suitable, and was—one wonders why—destroyed by them without the consent of the artist. The plate was etched on the Dundrum River, Ireland.

92

SPINNING FOR TROUT

9⅜ in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) One impression. Coll. H.

(*b*) All the work to the left of the tree, and the man fishing, removed in preparation for new work. "*Seymour Haden* 1864" on the right. Coll. Lenox Library, New York.

No. 91.

First state.

No. 92.

Trial (a).

No. 93. First state.

93

SUNSET ON THE THAMES

8⅝ in. w., 5⅝ in. h.

E.D.

TRIAL PROOFS

(*a*) The subject is only lightly etched in. "*Seymour Haden ad nat* 1865."

(*b*) Dark rays appear about the sun.

(*c*) The dark rays about the sun have been removed, and a white spot remains, which has not yet been filled in.

PUBLISHED STATES

First.—The white spot filled in. The two rays on the left have a distinct white interval between them.

Second.—The interval between the two rays is filled in by new work, and stratus, obliquely disposed, are forming towards the horizon. The reflections of the barge and the foreground ripples are much strengthened by the addition of dry-point. In the earlier impressions a boy swimming may be seen on the right.

Published in *Études à l'eau-forte.* In some copies in the *First,* in others in the *Second State.* (No. V.)

(*d*) Trial proof after *Second State.* The dry-point work removed from the sky and the water. The sun's disc has disappeared. The effect somewhat resembles the *First State,* but the distance is weaker and less effective. Four or five impressions. Coll. H. (also a touched proof).

94

HANDS ETCHING—Ô LABORUM

8⅜ in. w., 5⅝ in. h.

E.D.

TRIAL PROOFS

(*a*) Before the device was written in, or the plate expressed, the style resting on the paper merely. "*Seymour Haden.*" Coll. H.

(*b*) The device and the date added, "*O Laborum dulce lenimen,*" and "1865" on one of the instruments. The plate is expressed, and the subject is traced upon it in outline, but the signature has been removed.

PUBLISHED STATES

First.—The subject drawn upon the plate is still in outline and "*Seymour Haden*" again inserted in left lower corner. Published on the title-page of the earlier copies of *Études à l'eau-forte.*

(*c*) Intermediate trial proof. Much less dry-point work upon the sleeve of the right arm than in the following state.

Second.—With the added dry-point work. The subject on the plate is shaded. Published on the title-page of the later copies of *Études à l'eau-forte.*

Third.—The plate reduced to 6 in. w., $4\frac{4}{8}$ in. h., the hand and arm to the right (*i.e.* the left hand and arm of the etcher) removed. Without signature.

95

HANDS ETCHING. (*The Second Plate.*)

6 in. w., $4\frac{4}{8}$ in. h.

E.D.

TRIAL PROOFS

(*a*) Before the inscription, and with the words "*Cher Burty*" upon the small sheet of paper.

(*b*) The words "*Cher Burty*" have disappeared, and the inscription "*O Laborum dulce lenimen*" added below. No date (1865).

96

HANDS HOLDING A CRAYON

6 in. w., $4\frac{4}{8}$ in. h.

E.

TRIAL PROOFS

(*a*) "*Hic terminus hæret,* 1865." No signature.

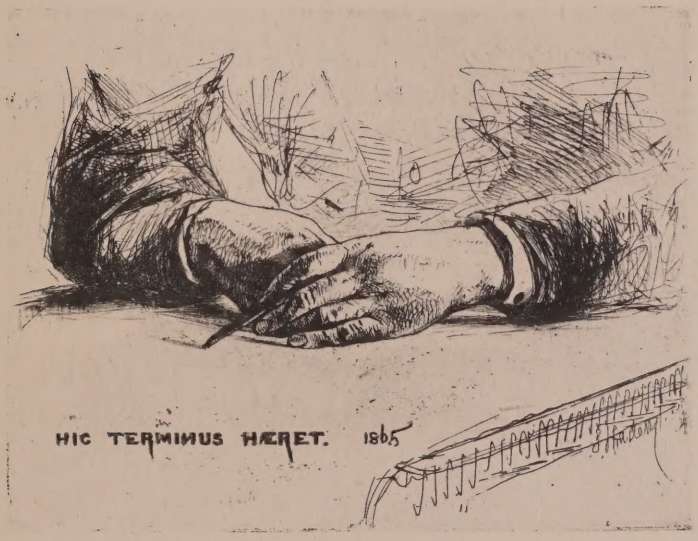
(*b*) There is added shading under the right sleeve, horizontal lines almost hiding the perpendicular lines of (*a*). Still without signature.

PUBLISHED STATES

First.—The signature "*S. Haden*" added on the right.

Second.—The shading on the left hand reduced in tone and partially removed.

No. 95. Trial (a).



No. 96. First state.

No. 97 First state.

No 98. First state.

No. 99. First state.

No. 100. First state.

97

HANDS FOLDED

8⅛ in. w., 5⅝ in. h.

E.

TRIAL PROOF

(*a*) "*Hic terminus hæret. in Lond:* 1865."

PUBLISHED STATE

First.—The shadow below the right sleeve, and the lines in the background reduced in strength.

98

LITTLE CALAIS PIER

6⅞ in. w., 3 in. h.

E.

TRIAL PROOF

(*a*) Before "3 *a.m*" was added in dry-point. Coll. H.

PUBLISHED STATES

First.—"*Calais. S. Haden* 1865 3 *a.m.*" Published as a head-piece in the text of *Études à l'eau-forte.*

Second.—Added work in the reflections of the fishing-boat and the buildings, and there is a figure seated near the end of the pier.

Done from the deck of the Dover-Calais boat.

99

HORSLEY'S HOUSE AT WILLESLEY

9⅞ in. w., 7 in. h.

E.D.

TRIAL PROOF

(*a*) "*Willesley S. Haden* 1865." Three slanting rays in the clear part of the sky, the longest of which is 1⅜ in.

PUBLISHED STATE

First.—The three rays have almost disappeared, and are replaced by two almost vertical ones, which are directed from the zenith towards the chimneys of the house, which they nearly reach.

100

HORSLEY'S ROOF

8⅜ in. w., 5⅝ in. h.

E.

TRIAL PROOF

(*a*) The subject lightly etched.

PUBLISHED STATE

First.—The plate is re-bitten, and there is considerable foul biting. The wall under the windows on the right is shaded, and there is a bird on the ridge of the roof to the right.

No. 101.

First state.

No. 102.

First state.

101

HORSLEY'S COTTAGES

9⅞ in. w., 7 in. h.

E.D.

TRIAL PROOFS

(*a*) Pure etching. Cattle, one of them separated from the rest, graze in the field in front; on the right a sportsman makes his way through the grass. A cow in faint outline near to the figure.

(*b*) Dry-point added in various parts of the plate, and the cow in outline almost erased. Coll. H.

(*c*) The sportsman is replaced by "*Willesley. S. Haden* 1865."

(*d*) The white roof of the cottage in the centre of the plate is shaded; strong dry-point in the trees to the right. The former inscription erased, and now to the left is, "*Cottages behind Horsley's House S. Haden.*" A single bull replaces the herd of cattle.

PUBLISHED STATES

First.—The tree to the right of, and next to, the cottage is entirely shaded. A pool of water near the foreground. The last inscription is erased, and "*Seymour Haden*" is inserted on the right.

Second.—Added dry-point on the large trees to the right, the forms of which are more graceful. The foreground pond is reduced in tone.

102

OLD WILLESLEY HOUSE

10 in. w., 6⅞ in. h.

E.

TRIAL PROOFS

(*a*) Except for a few lines along the base of the white wall the foreground is bare.

(*b*) Oblique lines shade the extreme right of the wall, and there is much foul biting in the sky. "*S. Haden* 1865" to the right.

PUBLISHED STATE

First.—The foul biting in the sky almost removed, and some work added to the middle distance, the wall, and the back of the man with the scythe.

103

DOG AND MONKEY

5⅜ in. w., 8⅜ in. h.

E.

TRIAL PROOFS

(*a*) Lightly sketched in; without the signature and "*Kew.*" Above, on the right, a man's head looks down towards the left. Unique impression. Coll. H.

(*b*) The man's head removed, and the signature "*Kew, S. Haden*" added. The plate re-bitten. A few impressions only. Colls. Brit. Mus.; Lenox Library, New York; Albright Art Gallery, Buffalo; and H.

104

THREE SKETCHES OF MONKEYS

4⅜ in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) "*Kew June* 4. 1865." Only one perfect impression known. Coll. Albright Art Gallery, Buffalo. A fragment containing the lowest of the three monkeys. Coll. Harris B. Dick.

No. 103. Trial (b).

No. 104. Trial (a).

No. 105. First state.

No. 106. Trial (a).

No. 107. First state.

No. 108. First state.

No. 109. First state.

105

"PUFF"—DOG ASLEEP ON A CHAIR

5⅜ in. w., 8⅛ in. h.

E.

TRIAL PROOFS

(*a*) With the second head of a dog asleep, but in a different position, above the sleeping dog. "*Puff*" on the fauteuille, and "*Kew June* 4. 1865" to the left, and "*Seymour Haden*" to the right.

(*b*) The incomplete head of a dog awake in the upper part of the plate.

PUBLISHED STATE

First.—The second head of a dog asleep, removed.

106

SKETCH OF DOGS' HEADS

5⅛ in. w., 4 in. h.

E.

TRIAL PROOF

(*a*) *Kew May* 28. 1865." Probably unique. Coll. Lenox Library, New York.

107

TWICKENHAM CHURCH

8⅛ in. w., 5⅜ in. h.

E.

TRIAL PROOFS

(*a*) Before the church and houses have been etched in, and with indications of a figure drawing on the right. "*By Twickenham, S. Haden* 1865."

(*b*) The church and houses are only lightly etched in. Coll. H.

(*c*) The plate re-bitten, but before the dry-point lines in the immediate foreground, and in the upper portion of the reflection of the dog.

PUBLISHED STATE

First.—With the additional dry-point lines. Published in the *Portfolio*, 1872, p. 17.

108

TWICKENHAM BUSHES

5⅜ in. w., 8⅝ in. h.

E.

PUBLISHED STATE

First.—"*Twickenham. S. Haden* 1865."

109

THE ASSIGNATION

5⅜ in. w., 8⅜ in. h.

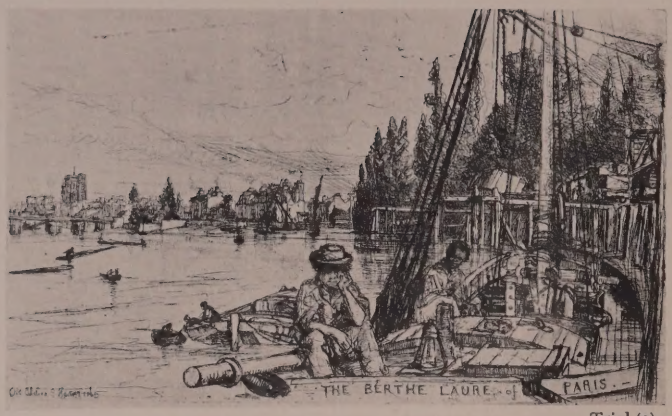
E.D.

TRIAL PROOFS

(*a*) A boy, on whose jacket may be read the word "*Seymour,*" lies in the grass in the foreground; there are no leaves on either tree, and above, some writing, partly illegible, but in which the words "*Park*" and "*Stricken tree*" may be made out. "*Kew* 1865" in left lower corner. Colls. Brit. Mus., and H.

(*b*) The boy is covered by diagonal lines, but the trees are still without boughs and foliage. Printed in red ink. Coll. H.

(*c*) The boy completely lost under new work, and boughs and foliage added in dry-point to the trees.



No. 110. Trial (a).

No. 111. Trial (a).

No. 112. First state.

PUBLISHED STATE

First.—There is additional foliage on the stem of the tree on the left, and the two trees are covered everywhere with dry-point. "*Seymour Haden*" in dry-point below.

110

OLD CHELSEA CHURCH

$7\frac{6}{8}$ in. w., $4\frac{4}{8}$ in. h.

E.D.

TRIAL PROOFS

(*a*) On the right is a barge, "*The Berthe Laure of Paris,*" on the deck of which are seated two figures, a black man and a boy. "*Old Chelsea S Haden* 1865" below, on the left. The plate measures $12\frac{1}{8}$ in. w., $7\frac{8}{8}$ in. h. Two impressions printed, only one of which is perfect, in Coll. Lenox Library, New York.

(*b*) The plate has been cut down to $9\frac{4}{8}$ in. w., $4\frac{4}{8}$ in. h. The boy, and the barge to the left of him, has disappeared, as also the title and signature below, but "*Old Chelsea, Seymour Haden*" is inserted in left upper corner. Colls. Brit. Mus., and H.

(*c*) Much dry-point work added in the water, which renders the plate darker and more sombre. Coll. H.

PUBLISHED STATE

First.—The plate again reduced by removing the portion to the right containing the negro. This was done to meet the wishes of the Secretary of the Etching Club, in whose "Etchings for the Art Union of London" (sm. fol., 1872) it was published.

111

A WOOD—BELOW RICHMOND HILL

7 in. w., 10 in. h.

E.

TRIAL PROOF

(*a*) *Seymour Haden,*" "65" reversed on the left. "*Zinc*" on the right. Two impressions only. Coll. Lenox Library, New York.

112

YACHT TAVERN, ERITH

15 in. w., 9⅜ in. h.

E.

TRIAL PROOFS

(*a*) Before the shading in the water on which the five ships on the left are sailing, and on the front of the house marked *Burty de Paris* with the ground in front of it, "*Erith, from the balcony of the Yacht Tavern Aug.* 1865. *Etched on Zinc.*"

(*b*) The above-mentioned shading, and the signature "*Seymour Haden*" on the rail of the wooden balcony, added.

PUBLISHED STATE

First.—The girl reading on the balcony on the right, and all the ships afloat, except one, have been erased; also the lady in the crinoline and two of the other figures on the shore.

113

ERITH MARSHES

15 in. w., 9⅜ in. h.

E.

TRIAL PROOF

(*a*) With reeds near the foreground on the right, and lines in the water just beyond. "*S. Haden. Marshes opposite Erith.* 1865."

PUBLISHED STATES

First.—The reeds and nearest ripples in the water removed.

(*b*) Intermediate trial proof. The plate having rusted, in the process of removing the rust spots, the upper portion of the sky to the left and a part of the flight of birds were removed. The sky to the left is imperfectly cleaned.

No. 113.

First state.

No. 114. First state.

No. 115. Trial (a).

No. 118. Second state.

No. 116. Second state.

Second.—The dirty portion of the sky is now quite clear.

Third.—The part of the flight of birds removed after the *First State* is again added in dry-point, but not the lines of clouds.

This plate and No. 112 were etched when in the company of Daubigny, the painter and etcher.

114

THE MOAT HOUSE

8⅞ in. w., 5⅝ in h.

E.

TRIAL PROOF

(*a*) Over the roof of the house a poplar is faintly visible, and there is faint dry-point work in various parts of the plate. "*Sonning, Sept.* 1865 *S. Haden.*" Coll. Brit. Mus.

PUBLISHED STATES

First.—The poplar erased.

Second.—One of the two cows which are, with difficulty, distinguished on the bank, and which in the first state were both clear, is now half in shadow. Published as a frontispiece to "About Etching," 4to, London, 1879.

This plate, begun at Willesley, was, with the exception of the house, finished at Sonning.

115

SONNING ALMS-HOUSES

5 in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) The roofs of the houses and the trees are alone expressed, and there are as yet neither cattle nor signature.

PUBLISHED STATE

First.—In front, cattle roughly indicated. "*Seymour Haden*" added in reverse characters.

I have not seen an impression of the *First State*, but I think it probable that the *First State* may be in reality the *Trial Proof*, and the *Trial Proof* a later state of the plate, with the foreground removed.

116

SONNING BANK

8⅝ in. w., 5⅜ in. h.

E.

TRIAL PROOF

(*a*) Before the signature.

PUBLISHED STATES

First.—"*Sonning Berks S. Had*" added on the right.

(*b*) Intermediate trial proof. A man fishing in the distance on the right, with his reflection in the water, has been removed, thus leaving an empty space. Also the whole of the work on the left side of the plate, including the cottage and the white horse, and the water and signature in the lower part of the plate, removed.

Second.—Fresh work covers the vacant space left by the removal of the fisherman. Published in Hamerton's "Etching and Etchers," 8vo, 1868, p. 118, to suit the size of which book the portions of the work were removed. The work was removed from the plate, and not the plate cut down.

117

HARRY KELLY'S, PUTNEY

7 in. w., 4⅜ in. h.

E.D.

TRIAL PROOFS

(*a*) The plate measures 8⅜ in. w., 5⅛ in. h. The left part of the plate is bare. The oblique line of the nearer bank is lightly etched. "*Harry Kelley's*" below, on the right. Coll. H.

No. 117.

Trial (a).

(*b*) The plate is reduced as above. The masts of the vessels to the left, and the roofs of the houses beyond, have failed in the biting. To the right and beyond the vessels are the traces of a rowing-boat with two men in it. The smaller flag-pole, which is imperfect above, has no reflection. "*Harry Kelley's*" has disappeared and "*Seymour Haden*" is now in the right corner.

(*c*) The faint indication of the rowing-boat removed. The masts of the vessels, but not the sails, put in in dry-point. The distant trees between the church tower and the inn are faint, and the smaller flag-post is lengthened and reflected in the water.

PUBLISHED STATE

First.—The sails and cordage of the vessels, the roofs of the houses, and the distant trees are worked upon. Early impressions of this state have the reflection of the smaller flag-pole, and small patches of bur on the roofs of the houses on the left. In the later proofs these have disappeared.

118

THE FEATHERS TAVERN

$5\frac{4}{8}$ in. w., $3\frac{6}{8}$ in. h.

E.

TRIAL PROOF

(*a*) Before the signature.

PUBLISHED STATES

First.—"*Seymour Haden*" in right upper corner.

Second.—The plate is reduced to $3\frac{5}{8}$ in. w., $2\frac{1}{8}$ in. h., thus removing nearly the whole of the barge in full sail on the right, and the signature above.

119

THAMES SIDE

$3\frac{7}{8}$ in. w., $2\frac{4}{8}$ in. h.

E.

TRIAL PROOFS

(*a*) The plate is 4 in. w., 6 in. h. A horizontal dry-point line is drawn in the water below the swan, which does not appear in No. 120 before the plate was divided.

(*b*) The plate is reduced as above, but before the reflection of the central tree was enlarged, and before the changes in the roofs of the out-houses in the centre.

PUBLISHED STATE

First.—The reflection of the tree has been enlarged, and the roof of the outhouse is now white.

120

THE FEATHERS TAVERN AND THAMES SIDE

$9\frac{4}{8}$ in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) Before division into Nos. 118 and 119. In left lower corner, "*West London Rowing Club*—*S. Haden* 1865," and in faint characters in right lower corner, "*West London Rowing Club. Fulham* 1865."

The reproduction is from a cut impression, and does not give the whole of the composition.

No. 120. Trial (a).

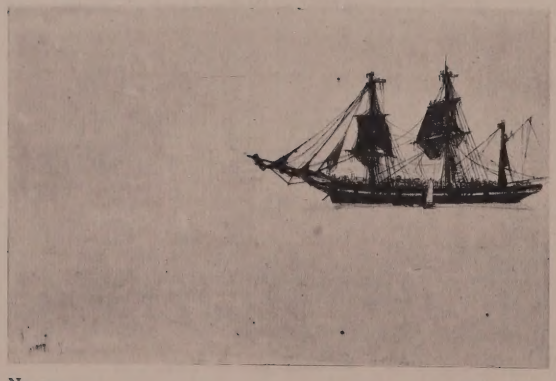
No. 121. First state.

No. 119. First state.

No. 122. Trial (a).

No. 123. Trial (a).

No. 126. First state.



No. 124. First state.

No. 125. Trial (a).

121

A CASTLE, COUNTY WICKLOW

5⅜ in. w., 4⅜ in. h.

E.D.

TRIAL PROOFS

(*a*) With the foreground (a wooded valley) complete.

(*b*) Part of the foreground has been removed.

(*c*) The whole of the foreground and a great portion of the right side of the plate is cleared in preparation for new work.

PUBLISHED STATE

First.—The plate is re-bitten, and the vacant space filled in with boughs and foliage. The plate now measures 4 in. h.

122

A GROUP OF TREES

14⅞ in. w., 9⅝ in. h.

E.

TRIAL PROOF

(*a*) "*Seymour Haden* 1865." Coll. Lenox Library, New York.

This is apparently the commencement of a repetition of the same subject as No. 30.

123

TOPSAIL BARGES

8⅜ in. w., 5⅜ in. h.

E.

TRIAL PROOF

(*a*) "*Seymour Haden* 1865." Very few impressions. Colls. Lenox Library, New York; Albright Art Gallery, Buffalo; and H.

124

BARK REFITTING

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.D.

TRIAL PROOFS

(*a*) "*Seymour Haden* 1865."

(*b*) The mouth of a river with mud laid bare by the tide; a number of sailing boats, and beyond, rising ground surmounted by trees, sketched in lightly in dry-point to the left. Beyond the bark, also in dry-point, a large house near the river, and trees in the distance.

PUBLISHED STATES

First.—The dry-point work is removed, but a few of the lines are faintly visible.

Second.—A few impressions printed with an apparent plate mark $5\frac{4}{8}$ in. w., $3\frac{5}{8}$ in. h.; but it may be noted that there is a plate mark $\frac{3}{8}$ in. above the upper margin, and the plate mark on the right extends to the lower margin of the paper. These impressions must have been printed from the uncut plate, with thick paper or cardboard blocking out the rest of it.

125

THE HAY BARGE, AND THE THAMES AT BARNES

$11\frac{7}{8}$ in. w., $6\frac{4}{8}$ in. h.

E.D.

TRIAL PROOFS

(*a*) Very few impressions. Colls. Brit. Mus., and H.

(*b*) One or two impressions of the dry-point sketch only, which was done on the day of the Oxford and Cambridge Boat Race in 1865. "*Barnes Whiteheart.*" Coll. H.

No. 127. First state.

No. 128. First state.

No. 129. Second state.

126

FIRS. (*A Study.*)

7 in. w., 10 in. h.

E.

PUBLISHED STATE

First.—"*High Park*" and "*Seymour Haden* 1868."

127

MOUNT'S BAY

$8\frac{2}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.D.

TRIAL PROOFS

(*a*) Before the large wave in the foreground and without signature and date.

(*b*) The largest wave in the foreground has a broad white crest and its shaded side is comparatively little worked upon. "*Seymour Haden* 1868."

(*c*) Additional work on the shaded side of the large wave.

(*d*) The wave has a greater curve on its shaded side and an additional curl on the far side of its crest.

(*e*) The broad crest is now completely broken near the foreground.

(*f*) The wave in the foreground curls over and breaks.

(*g*) Similar to (*e*), but additional dry-point work in the immediate foreground towards the right.

PUBLISHED STATE

First.—The crest of the foremost wave is broader than ever towards the right, but broken in the middle and narrow on the left. There is additional work in the trough between the two nearest waves, towards the right.

128

THE HERD

8⅜ in. w., 5⅝ in. h.

E.

TRIAL PROOFS

(*a*) Before the signature and date. The distance very faintly bitten.

(*b*) "*Werrington, Seymour Haden* 1868."

PUBLISHED STATE

First.—The distance re-bitten. Published in *Sonnets et Eaux fortes*, 4to, Paris, 1869.

129

THE THREE SISTERS

8⅜ in. w., 5⅝ in. h.

E.

TRIAL PROOF

(*a*) The knoll in front is separated from the avenue beyond by a well-defined ravine. "*Werrington, Seymour Haden* 1868" in faint characters on the right.

PUBLISHED STATES

First.—The line of separation suggesting a ravine is removed, and the perspective of the ground continues unbroken till it is lost in the wood beyond. "*S. Haden*" in dry-point replaces the signature, &c., on the trial proof.

Second.—A few dry-point touches are added here and there—viz. in right lower corner, in the centre on the knoll, on the left side of the tree-stump to the left, and in the bank beyond it, &c. &c.

No. 130. First state.

No. 131. First state.

No. 133. First state.

No. 134. First state.

No. 132. First state.

130

A RIVER-SIDE—DEVON

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

TRIAL PROOFS

(*a*) "*Werrington, Seymour Haden* 1868."

(*b*) The plate is re-bitten, and the trees to the right of the centre of the plate are shaded with horizontal lines. There is also some additional work in the water, and the reflections now touch "*Seymour*" and "*Haden.*"

PUBLISHED STATE

First.—Much of the work in the middle distance and central portion of the plate has been reduced with the burnisher, and is much lighter in tone, and the oak-tree to the right has been re-bitten and is darker.

131

A RIVER IN WERRINGTON PARK

$8\frac{2}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

TRIAL PROOF

(*a*) The distant hills are not yet expressed. "*Seymour Haden* 1868." Coll. H.

PUBLISHED STATE

First.—The distance is inserted (somewhat faintly) and shadows are cast by the trees and the bushes.

132

LAUNCESTON

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

TRIAL PROOF

(*a*) "*Seymour Haden* 1868." Coll. H.

PUBLISHED STATE

First.—Additional shading on the bushes to the right; and the castle, and the hill on which it stands, reduced in strength.

133

THE TURKISH BATH—WITH TWO FIGURES

$5\frac{4}{8}$ in. w., $8\frac{4}{8}$ in. h.

E.D.

TRIAL PROOFS

(*a*) The dress of the woman is lightly bitten in, while the black man and the background behind him is full of bur. The head is entirely black and the hair cannot be distinguished from the face, and the bur about his left foot forms a black patch. The curtain between the two figures is white. Marked "unique." Coll. H.

(*b*) The face and neck are lighter and slightly modelled, and the bur about the foot is removed.

PUBLISHED STATES

First.—The dress of the woman is worked over with dry-point and her hair escapes over her left shoulder. The curtain is shaded.

Second.—There is much less bur about the negro, and the background is much lighter in tone and free from bur.

No. 135. First state.

No. 136. First state.

No. 137. Trial (a).

134

THE TURKISH BATH—WITH ONE FIGURE

$3\frac{7}{8}$ in. w., $6\frac{6}{8}$ in. h.

D.

TRIAL PROOFS

(*a*) The plate measures $5\frac{3}{8}$ in. w., $8\frac{4}{8}$ in. h. The floor is shaded in front of the figure only. Below, "*The Turkish Bath*," and a sort of Turkish signature.

(*b*) The same, with the background dark, but with only a few light strokes on the floor behind the figure. Marked "unique." Coll. H.

(*c*) The plate is cut down as above, and there is more work on the dress, but the floor remains light; there is no signature.

(*d*) Very rich in bur, so that the background on both sides of the figure is almost equally black. "*S. Haden*" in left lower corner.

PUBLISHED STATE

First.—The bur to the left of the figure reduced, and there is additional shading on the floor.

135

BATTERSEA BRIDGE

10 in. w., 7 in. h.

E.D.

TRIAL PROOFS

(*a*) The work is rudimentary; the hoisted sail is white, the mud is not distinguishable from the water, and the moon is barely indicated. "*Zinc. À Monsur* (sic) *Victor Schœlcher.* 1868" and "*S. Haden.*"

(*b*) The moon is expressed and the sail is shaded by lines parallel to each other, but the mud remains white.

(*c*) The uppermost cloud on the left is shaded, and there is much bur in the hoisted sail and in the reflections of the vessels in the foreground.

PUBLISHED STATES

First.—The bur in the hoisted sail and the reflections is removed, and a few lines of shading are added above the signature on the right.

Second.—The shading on the uppermost cloud on the left is removed ; the hoisted sail is darker, and the reflection of the moon in the water instead of being circular is half a circle.

Third.—The plate has been cut down to $7\frac{1}{8}$ in. w., $3\frac{1}{8}$ in. h., the lettering and a portion of the sky being thus removed.

136

THE LITTLE POOL

$5\frac{4}{8}$ in. w., $4\frac{3}{8}$ in. h.

E.

TRIAL PROOF

(*a*) Before much added work in various parts of the plate, and with faint indications in left lower corner of "*A Castle County Wicklow.*" On the right, "*Seymour Haden* 1868."

PUBLISHED STATE

First.—As reproduced.

137

GETTING INTO DOVER HARBOUR

$8\frac{2}{8}$ in. w., $5\frac{4}{8}$ in. h.

D.

TRIAL PROOF

(*a*) "*Seymour Haden* 3 *Nov* 1868" (the *N* of *Nov.* reversed) on the left, and to the right, "3. *Nov:* 1868." Touched proof and probably unique. Coll. H.

No. 138. First state.

No. 140. First state.

No. 141. First state.

138

THE ISLAND OPPOSITE BOYLE'S FARM

10 in. w., 7 in. h.

E.D.

TRIAL PROOFS

(*a*) In the middle of the plate near the foreground is a punt with two men fishing. "*Seymour Haden* 1869" (the 9 reversed) to the left, and "*Zinc Thames Ditton House*" on the right. Coll. H.

(*b*) The punt wholly, and the inscription to the right partially, erased.

(*c*) Higher trees are drawn in in dry-point, and their reflections extend over part of the space formerly occupied by the boat. The inscription on the right wholly removed.

PUBLISHED STATE

First.—The plate has been re-bitten, and there is much foul biting, especially in left lower corner.

Impressions from an electrotype from this plate appeared in "A London Garland," London, 1895, under the title of "*The Upper Thames.*" The electrotype is slightly smaller (measuring 9⅞ in. w., 6⅞ in. h.) and shows less sign of the foul biting.

139

THE INN, PURFLEET

10 in. w., 7 in. h.

E.

TRIAL PROOFS

(*a*) The shore in front of the inn is white. On the left, nearly in a line with the man-of-war's pinnace, are three projections of the bank. There are heavily bitten lines and foul biting in the foreground. "*Hotel at Purfleet*" partly erased on the left, and "*On Zinc. Seymour Haden.*"[1]

[1] There is an impression and a counter-proof (probably unique) of the two plates 139 and 140, printed on one sheet so as to form a panorama; in each case of the earliest trial proofs (*a*). The impression is in Coll. H.

(*b*) The inscription and signature, and the lines and foul biting in the foreground removed, and "1869" inserted near the right lower corner.

(*c*) The foremost of the three projections is removed.

(*d*) The tops of the two projections, and the shore in front of the inn, are shaded.

PUBLISHED STATES

First.—"*Purfleet*" added on the left, and on the right, following "1869," "*Seym^r Haden. f^t.*"

(*e*) Intermediate trial proof. The foreground made quite clean; "*Purfleet*" wholly, and the date and signature partially, removed.

Second.—The sitting figures mending their nets are now standing, and there is much alteration in the treatment of the shore and foreground. "*Seymour Haden*" in left lower corner.

Third.—The plate has been cut down to 10 in. w., $3\frac{6}{8}$ in. h., thus removing a portion of the sky, the figures, and the signature.

140

OPPOSITE THE INN, PURFLEET

10 in. w., 7 in. h.

E.

TRIAL PROOFS

(*a*) The sky is full of clouds similar to 139, and there is much foul biting. The water is also full of lines, and there is a steamboat near the centre of the plate. The sails of all the boats are shaded. Coll. H.[1]

(*b*) The lines in the sky and water, the steamboat, and one of the sailing-boats removed. Three of the sailing-boats have now white sails.

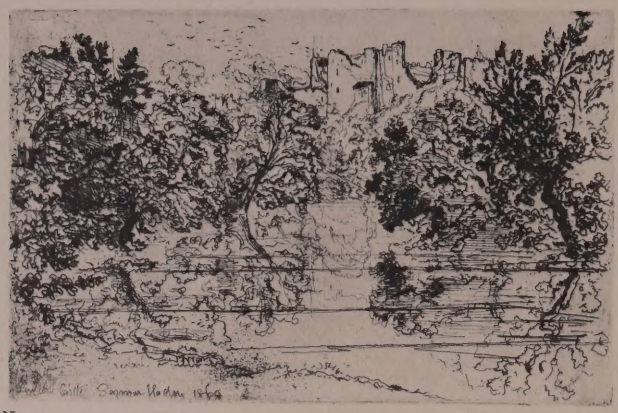
(*c*) "*Seymour Haden*" in left lower corner.

PUBLISHED STATE

First.—The plate reduced to 10 in. w., $6\frac{2}{8}$ in. h. The dark brig on the right, and the signature, removed.

[1] See note to No. 139.

No. 139. First state.



No. 142. First state.

No. 143. Trial (a).

No. 144. First state.

141

A LIKELY PLACE FOR A SALMON

10⅜ in. w., 4⅜ in. h.

E.

TRIAL PROOFS

(*a*) The angler is small, and is standing on the far side of the rock. "*Llanstephan*—1869—*S. Haden.*"

(*b*) The angler is larger, and stands on the near side of the rock. There is a second figure, with a gaff. Additional light shading has been laid on the trees on the farther side of the river, and the trees on the right, behind the fisherman, are also shaded.

(*c*) The angler is still taller, and has white trousers. The second figure with the gaff has been removed. There is more shading on the trees to the right, and the bushes on the extreme right are replaced by tree-trunks. The water to the right has much additional work.

(*d*) Much of the work in the water reduced in tone, especially the dark pool on the near side of the rock at the bend of the river. The two dark patches near the foreground towards the right entirely removed.

PUBLISHED STATES

First.—The plate is re-bitten, and is much more full of colour. The angler is almost lost in the shadow of the trees, and there is much new work in the water.

Second.—Touches of dry-point in the trees on the right, and the rock, with its reflection, immediately below the fisherman, made much darker.

142

LUDLOW CASTLE

8⅜ in. w., 5⅛ in. h.

E.

PUBLISHED STATE

First.—"*Ludlow Castle Seymour Haden* 1869."

An open etching for mezzotint.

143

WHITFIELD YEW

9⅛ in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) "*Seymour Haden* 1869" on the right. Colls. Brit. Mus., and H.

PUBLISHED STATE

First.—The foreground and signature, the trees in the wood to the right, the nearer trees to the left, and a portion of the sky, removed, so that the old yew-tree now stands out more distinctly.

144

THE TWO SHEEP

6 in. w., 4⅛ in. h.

E.

TRIAL PROOFS

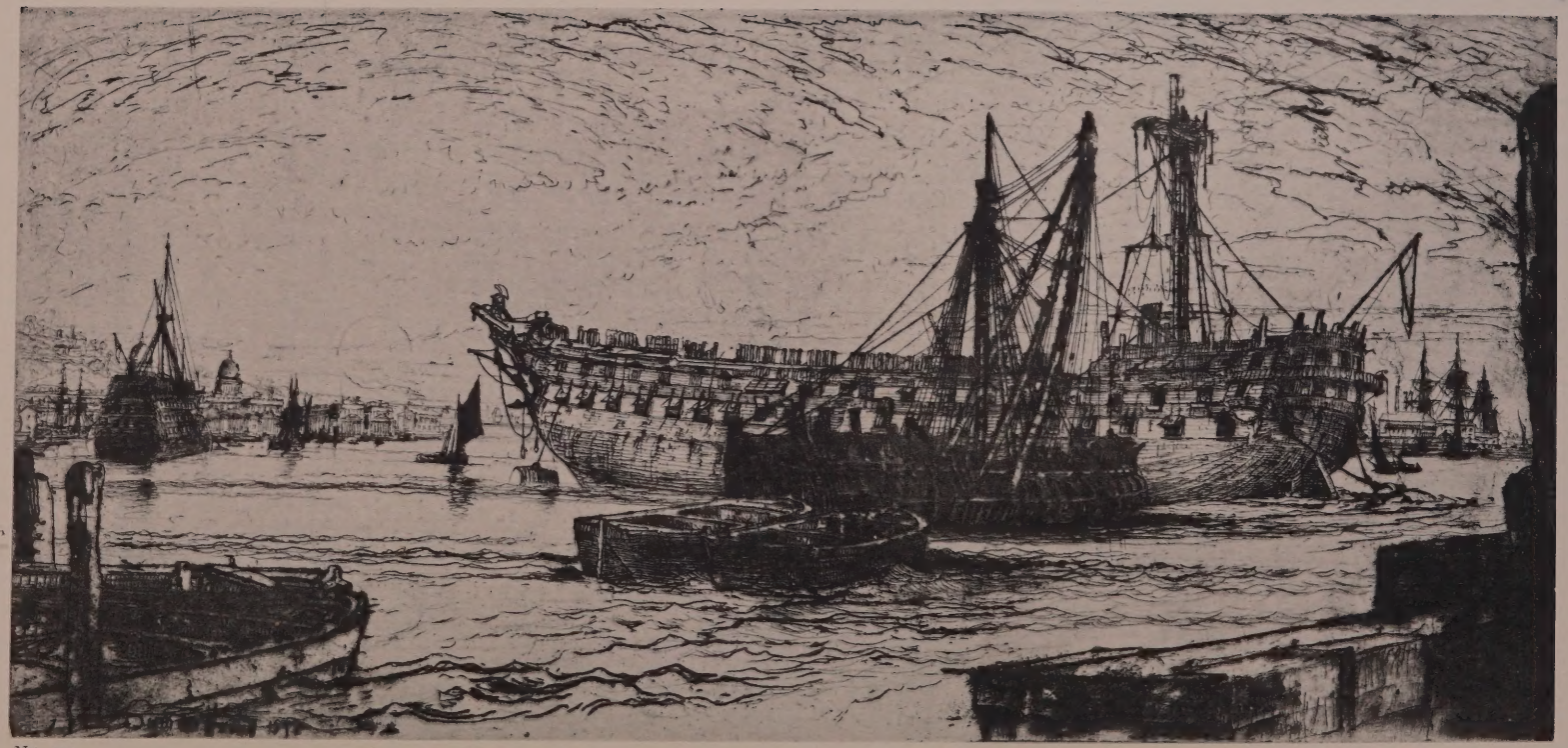
(*a*) The whole of the foreground is occupied by ferns, and there are as yet only a few distant sheep.

(*b*) The ferns in the foreground are partly removed and replaced by two sheep in outline only, and the distance is not yet expressed. There is a rabbit on the left.

(*c*) The sheep are worked upon, and throw shadows towards the right. The distance is faintly bitten in. "*Seymour Haden* 1870."

PUBLISHED STATE

First.—The plate is re-bitten, and much of the foreground, including the rabbit, the signature, and date removed. Much of the light shading on the sheep worn away.



No. 145. First state.

145

BREAKING UP OF THE "AGAMEMNON"

16⅝ in. w., 7⅝ in. h.

E.

TRIAL PROOFS

(*a*) The helmet of the figurehead is insufficiently expressed, the mizzen-mast stands alone, and the ensign over the stern is white. "*Seymour Haden* 1870."

(*b*) The helmet is repaired, the sails of a passing vessel are seen behind the mizzen-mast, and the ensign is shaded by vertical parallel lines. There is a church with a square tower in the distance under the bows of the ship.

(*c*) An extra balk of timber has been added in the right foreground.

(*d*) The extra balk of timber and the church with the square tower are removed, and in place of the latter are lines of shore and sky.

PUBLISHED STATES

First.—A smoking chimney, a brig under sail, stem on, and two small sailing-boats appear in the distance beneath the bow of the ship.

(*e*) Intermediate trial proof. The objects just described have been replaced by dockyard sheds. In other respects similar to *First State.*

Second.—The reflections of the "Dreadnought," the buoy, and the parts below the bow and stern of the *Agamemnon*, much reduced in strength. The dry-point touches on the waves between the foreground and the two barges in the middle distance have disappeared. The waves on the right, in the angle formed by the balks of timber, re-bitten and changed in contour, and there are signs of foul biting there and on the timber.

There is a copy of this etching in the *Second State*, 16 in. w., 7⅝ in. h., by a Mr. Barry, and done in America. Amongst many other variations, the small cloud crosses the sun about the middle, instead of at the junction of the upper and middle thirds. The distance to the left is very coarsely etched in.

146

IFFLEY MILL

8⅜ in. w., 5⅝ in. h.

E.

TRIAL PROOFS

(*a*) The walls of the mill are unshaded. "*Seymour Haden.* 1870. *Etching Club.*"

(*b*) A man, attended by his dog, is seated near a punt, in the foreground on the right, and the sluice near the mill is closed. The mill walls are shaded.

(*c*) The mill sluice is open, and the man, the dog, and the punt have disappeared. There is now a man with a rod and landing-net wading across the river towards the spectator, and beyond him a second man bending over the ground.

PUBLISHED STATE

First.—The reeds in the foreground on the right, and the words "*Etching Club*" are removed. The clump of trees on the island re-drawn and changed in contour.

147

A BRIG AT ANCHOR

8⅜ in. w., 5⅝ in. h.

E.

TRIAL PROOFS

(*a*) The sail of the barge is white. "*Seymour Haden* 1870."

(*b*) The two ropes to the bow of the barge drawn in in dry-point and slight variation in the waves.

(*c*) The upper part of the sail shaded with heavy perpendicular lines only. The lines of the waves beyond the barge, and the clouds in the upper part of the sky removed.

No. 146. First state.

No. 147. First state.

No. 149. First state.

No. 150. First state.

No. 148.

First state.

No. 148.

First state.

PUBLISHED STATE

First.—The sail of the barge much more heavily shaded in the upper part, horizontal lines having been added. The ripples in the water beyond and behind the barge again inserted. The figure of a man on the extreme right. Published in the *Portfolio*, 1876, p. 116. This plate was actually etched from nature by moonlight.

There are a number of poor impressions in circulation, evidently printed after the issue in the magazine.

148

SAWLEY ABBEY

15 in. w., 10 in. h.

E.

TRIAL PROOFS

(*a*) With dogs and reeds in the foreground. Under the weeds, three inches from the right margin, the name "*Lulu.*" "*Seymour Haden.* 1873" on the left."

(*b*) The weeds on the right with the name "*Lulu,*" and the lines above them, removed.

(*c*) The hill with the cart at its foot added on the right. Shading by oblique lines added in the sky above the hill.

(*d*) The dog and reeds have been removed and the foreground is bare.

(*e*) A flock of seven sheep has been introduced in the foreground.

PUBLISHED STATE

First.—Only three of the sheep are left in the foreground. The lines in the sky to the left are removed, leaving it quite clear, and trees are added on the hill in the extreme distance on the left.

149

BY INVERORAN

15 in. w., 10 in. h.

E.

TRIAL PROOF

(*a*) "*Seymour Haden* 1873."

PUBLISHED STATE

First.—The greater part of the work in the sky, many of the rocks in the stream, and the signature and date are removed. The central part of the plate cleared with the intention of inserting some black cattle.

150

SCOTCH FIRS, INVERORAN

15 in. w., 10 in. h.

E.

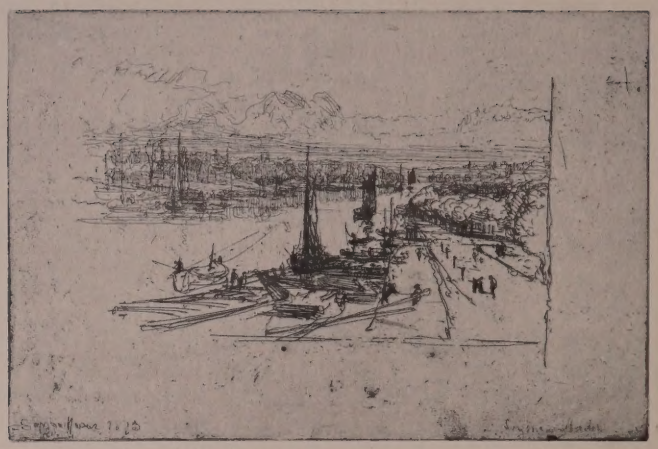
TRIAL PROOF

(*a*) A mountain-top is seen in the distance. "*Seymour Haden.* 1873."

PUBLISHED STATE

First.—The mountain-top is removed.

This and No. 149 were executed in strong outline to serve as a basis for mezzotint, somewhat in the manner of the *Liber Studiorum* plates.



No. 151. Second state.

No. 152. Trial (a).

No. 153. First state.

151

THE AMSTEL. (*A Memorandum.*)

9 in. w., 6 in. h.

E.

PUBLISHED STATES

First.—The boat in the middle distance has its sail white. "*Seymour Haden* 1873."

Second.—The white sail is now shaded, and there are two men hauling timber out of the water near the foreground. There is much new work in the distance and the sky, and the setting sun is introduced.

Etched from an upper window of the Amstel Hotel at Amsterdam.

152

DOLMELLYNLYN

10⅜ in. w., 7 in. h.

E.

TRIAL PROOFS

(*a*) On a stone in front, "*Dolmellynlyn*," and "*Seymour Haden*" to the right. Coll. H.

(*b*) Two of the larger sheep in the foreground heavily shaded, and additional work on the slope of the hill on the right and in the foreground. Colls. Brit. Mus., and H.

Only a few impressions were printed, and a mezzotint ground was laid over the plate, but it was never scraped.

153

THE MILL-WHEEL

10⅜ in. w., 7 in. h.

E.

TRIAL PROOF

(*a*) Before the dry-point work upon the two trees to the right. "*Seymour Haden* 1874."

PUBLISHED STATES

First.—Portions of the trunks and boughs of the two trees on the right that had failed in the biting added in dry-point. The left side of the open doorway made dark, and the traces of foul biting on the right removed. The mill is white, and there is no indication of sky.

Second.—The plate is re-bitten. The mill is coloured by extra work on its face, while the whiteness of its vanishing side is heightened by dark lines which express the sky. The foliage, also, about the mill-wheel is more dense.

Third.—The sky, and added work on the face of the mill removed, but the two tree-trunks on the right, unlike the *First*, now reach the upper margin of the plate.

154

HARLECH

10⅝ in. w., 7⅛ in. h.

E.M.

TRIAL PROOF

(*a*) "*Harlech Seymour Haden* 1874." Coll. H.

PUBLISHED STATES

First.—Additional shading in the foreground, oblique lines covering the title and signature. The rock behind the goat in the centre of the plate, which in (*a*) was white, is now shaded. The two

No. 154 First state.

No. 156. First state.

No. 158. First state.

No. 155.

First state.

No. 135. First state.

large flying birds in right lower corner removed. Colls. Brit. Mus.; Lenox Library, New York; and H. Twelve impressions printed.

Second.—The plate mezzotinted, but being on zinc, it wore rapidly, and only a few impressions in varying states were printed. Colls. Brit. Mus., and H.

155

AN ESSEX FARM

10⅜ in. w., 7 in. h.

E.

TRIAL PROOFS

(*a*) The mast and sail of a boat, the three masts and the top of the main-sail of a ship show above the farm buildings and trees on the right. A corn-stook rises above the horizon on the left. "*Seymour Haden.* 1874."

(*b*) The corn-stook to the left is removed, leaving a bare space. The masts of the ship have been burnished out.

(*c*) The bare space is filled up with fresh work, and the sail seen above the trees to the right, and which before was white, is now shaded.

PUBLISHED STATE

First.—A vessel with three sails has been replaced by two rowing-boats, one of which—the one to the right—has a small white sail at its stern. Early impressions have signs of foul biting in the water, which was afterwards removed, making parts of the distant shore-line fainter.

156

THE BOAT-HOUSE

13 in. w., 7⅜ in. h.

E.

TRIAL PROOFS

(*a*) The plate measures 13 in. w., 8⅜ in. h. "*Seymour Haden.*" Only a few coarse lines in the sky and much foul biting.

(*b*) The plate cut down as above, thus removing the signature.

PUBLISHED STATES

First.—The lower part of the sky is heavily shaded with oblique lines. A few lines in the foreground have been removed, and a duck's head and breast are inserted towards the right.

Second.—The plate is again reduced, and now measures $8\frac{7}{8}$ in. w., $5\frac{3}{8}$ in. h., the trees to the right and part of the sky being removed.

One impression of the portion so removed was printed, but as it does not form in any sense a composition it cannot be reckoned as a separate plate. Coll. H.

157

CALAIS PIER

33 in. w., $23\frac{4}{8}$ in. h.

E.M.

TRIAL PROOFS

(*a*) The plate is lightly etched; none of the sails, nor the pier to the left, are shaded. One impression was printed without ink in the lines.

(*b*) Only the sails of the largest fishing-boat slightly shaded. The left half of the foreground up to the hulls of the fishing-boat is almost entirely blank. The distant ship has no masts. Coll. H.

(*c*) The large wave to the left is white and has a strong outline. The pier at the left is shaded, also some of the sails, including the small boat in the distance on the right. The sky is almost completely covered with clouds.

(*d*) The sail of the distant boat is again white. The greater part of the sky has been removed and re-drawn.

(*e*) The sail of the distant boat is again shaded with what appears to be slight aquatint and a few dry-point lines. The foreground water is less worked than in the following proof, and the clouds are much less worked upon. Coll. H.

(*f*) The plate is re-bitten and is darker in tone. The sky is re-etched throughout, and there is much more work in the water. The large wave on the left has a strong outline. "*Etched by Francis Seymour Haden after the picture by J. M. W. Turner*" low on the left. Coll. H.

No. 157.

Trial (f).

No. 157.

Fourth state.

PUBLISHED STATES

First.—The strong line which described the outline of the large wave on the left has been removed. Fifty impressions.

Second.—Much of the sky has now been removed, and a man's head (to distinguish the state) has been drawn in with the dry-point (and to which an additional touch was given in each impression) among the clouds on the left. Fifty impressions.

Third.—The sky has been completely removed, and the work slightly reduced on the other parts of the plate as a preparation for mezzotint. About eight impressions. Coll. H.

Fourth.—The plate is mezzotinted and about a dozen impressions printed in varying states, about two in each state. The inscription which was faint in the *Third State* has now disappeared. Colls. Brit. Mus., and H.

It is extremely difficult to describe the different states of this plate, for with the exception of those in the *Third State*, scarcely three successive impressions of the whole *tirage* are exactly alike, constant changes having been made at the press side. Most of the considerable changes only have been noted.

158

POOL DORNIE

10⅜ in. w., 6⅜ in. h.

E.D.

TRIAL PROOFS

(*a*) Only lightly etched in and almost in outline. In the foreground, on the left, is a knoll, on which are two large tree-trunks with bushes and ferns around their bases. Coll. Brit. Mus.

(*b*) There is a man in a boat below, and to the right of, the knoll.

(*c*) The trees and ferns to the left have been removed and replaced by large boulders and hanging shrubs. Both banks of the river much altered and now heavily wooded, and the swirl of the water is expressed in the river. There is a fisherman added on the left, and a man fishing on the right bank. "*Seymour Haden*" across the man's legs on the left.

PUBLISHED STATES

First.—Much of the work on the left removed, including the feet of the man, who has been partly re-drawn.

Second.—The shading of the cloud on the right removed, and the reflections in the water much reduced in tone, especially under the right bank.

This plate was finished in 1878.

159

HAND PAINTING

6 in. w., $8\frac{7}{8}$ in. h.

E.D.

PUBLISHED STATE

First.—"*Seymour Haden.*"

160

HANDS DRY-POINTING

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

D.

TRIAL PROOFS

(*a*) The edge of the table is expressed by three lines which run into each other. No signature.

(*b*) Some of the bur near the cuff is reduced, and additional tranverse lines are added beneath the right hand. There is additional work on the lower part of the left sleeve.

PUBLISHED STATE

First.—There is much more work, and the edge of the table is expressed by a fourth line $\frac{2}{8}$ in. away from the three first. "*Seymour Haden.*"

No. 159. First state.

No. 160. First state.

No. 161. First state.

No. 162. Second state.

No. 164. First state.

No. 165. First state.

161

WINCHELSEA CANAL

9⅜ in. w., 6 in. h.

E.M.

TRIAL PROOF

(*a*) Etched in outline only for the purpose of mezzotint. "*Seymour Haden* 1877." Colls. Brit. Mus., and H.

PUBLISHED STATES

First.—The plate is mezzotinted. There are two or three trial proofs before the final effect was reached.

Second.—Fresh patches of mezzotint ground laid upon the plate and imperfectly scraped. There is a white patch about where the reflection of the moon would appear, and a white spot high on the left.

This subject is a portion of the moat around Winchelsea.

162

DIVERGENT PATHS

8 in. w., 5⅝ in. h.

D.

TRIAL PROOFS

(*a*) There are only low bushes in the background, the blanched tree-trunks being not yet put in.

(*b*) The bushes partly scraped away to make room for the trunks.

PUBLISHED STATES

First.—The tree-trunks blanched by age now added, also reeds, &c., on the left. "*Seymour Haden*" on the left.

(*c*) Intermediate trial proof. Considerable changes made in the background, and another tree-trunk is added on the extreme left. The paths now make a considerable rise uphill.

Second.—There is much added dry-point work in the central part of the background, and in the patch of reeds directly below it, near to where the pathways diverge.

163

WINDMILL HILL. (No. 1.)

8⅞ in. w., 6 in. h.

D.

TRIAL PROOFS

(*a*) The stagnant pool is not expressed.

(*b*) The pool is inserted.

(*c*) A man crosses the horizon; there is stratus added in the sky, and oblique lines near the hedge, but the foliage of the hedge is without movement.

PUBLISHED STATES

First.—The hedge is bent by the wind towards the right, and the roof of the house which before was mainly white is now wholly shaded.

Second.—There are more horizontal lines in the sky and added cumuli clouds. The hedge on the right is changed in contour and slightly raised in height. There is also additional work in the reeds and the darker portion of the pool.

164

WINDMILL HILL. (No. 2.)

8⅞ in. w., 6 in. h.

D.

TRIAL PROOFS

(*a*) The middle distance to the left quite clear. "*Seymour Haden* 1877."

(*b*) A few lines are added in the middle distance, and black patches of dry-pointing on the bushes beyond.

PUBLISHED STATES

First.—There is additional work in the middle distance and in the foreground, and the black patches on the bushes are removed.

Second.—The outlines of the distant trees on the left changed, and various dry-point touches added both to them and to the ground near the drain. The middle distance to the right lighter in tone and cleaned from spots of oxidisation.

No. 163. First state.

No. 166. First state.

No. 168. Trial (a).

No. 169. First state.

No. 170. First state.

No. 171. Trial (a).

165

WINDMILL HILL. (No. 3.)

8⅞ in. w., 5⅞ in. h.

D.

TRIAL PROOFS

(*a*) Very heavy with bur. "*Seymour Haden* 1877." Only four impressions. Colls. Lenox Library, New York; Brit. Mus.; and H.

(*b*) The single tree in the distance is worked upon; it is larger and better defined, and there is a cart and horse and two men to the left of it. The central clump of trees is changed in contour, and there is a pond on the left. Coll. H.

(*c*) The tree that rises above and in front of the hill on the right is almost erased, and there are in place of it two graceful tree-trunks somewhat dark in tone. Coll. H.

PUBLISHED STATE

First.—The two tree-trunks are now almost white, and their outlines are straighter and more definite. The shadows on the central clump of trees are less dense.

The three plates, Nos. 163, 164, and 165, were all done on the same day, near Swanage.

166

YE COMPLEAT ANGLER

8 in. w., 5⅝ in. h.

E.

TRIAL PROOFS

(*a*) There is a large stone in front of the boy fishing, and much coarse work in the foreground. "*Seymour Haden* 1877."

(*b*) The stone and the coarse work are removed, but the bushes on the right are unshaded.

PUBLISHED STATE

First.—The bushes on the right are shaded by oblique strokes from right to left. Published in Hamerton's "Etching and Etchers," 3rd edition, 4to, 1880.

167

NINE BARROW DOWN

$8\frac{7}{8}$ in. w., $5\frac{7}{8}$ in. h.

D.

TRIAL PROOF

(*a*) The slope of the distant hills and the line of the horizon are full of bur. "*Seymour Haden* 1877." Coll. H.

PUBLISHED STATE

First.—The bur is removed.

168

THE KEEP

$8\frac{7}{8}$ in. w., $5\frac{7}{8}$ in. h.

D.

TRIAL PROOFS

(*a*) The felled trunks are rudely indicated in outline only. "*Seymour Haden* 1877." Colls. Brit. Mus., and H.

(*b*) The felled trunks are shaded.

PUBLISHED STATES

First.—The greater portion of the trees on the left are removed, and two cows—one dark, the other light—are added. In the foreground, to the left, the trunk of a large tree with but little foliage is added, and much of the work to the right is removed.

Second.—The trunk of the large tree in the foreground has been re-modelled, in which process "*Haden*" has been scraped out. Fresh shading has been added on the cows, especially upon the more distant one. The plate generally, however, is less rich, and is more denuded of bur.

Done at Corfe Castle.

No. 167.

First state.

169

THE SLUICE

7⅞ in. w., 5⅝ in. h.

D.

TRIAL PROOFS

(*a*) There is but one child—the little girl—to the right, and the signature is in left lower corner. "*Seymour Haden* 1877."

(*b*) The wall is cleared and is quite white. The boy is added behind the little girl, and they appear to be talking to a boy who sits on the top of the wall to the left. The signature and date are almost removed.

PUBLISHED STATE

First.—The blank wall is worked up, the stones of which it is composed being clearly defined. There is much more work in the water which now swirls round to the left of the wall, and also to the right of the plate, giving it much more colour. The new signature is added in right lower corner, "*Seymour Haden* 1877," with the figures of the date in reverse.

(*c*) Trial proof after *First State.* Much of the bur on the wall, the water, and the foliage behind the children, removed. The feet and the lower part of the legs of the boy removed, and the signature has almost disappeared. Coll. H.

170

THE CABIN

8 in. w., 5⅝ in. h.

D.

TRIAL PROOFS

(*a*) Near the tree are three figures and the roots of the old tree reach to within ⅛ in. from them. "*Seymour Haden* 1877" on the left.

(*b*) A portion of the roots of the tree removed, so that there are ⅛ in. now between them and the figures.

(*c*) The figures are removed, and are replaced by a dog and kennel. The signature and date have been erased.

PUBLISHED STATE

First.—Some houses, trees, and a fence have been introduced in the distance to the extreme left, and the signature and date, "*Seymour Haden* 1877," added, but in the centre of the foreground.

171

THE CASTLE DITCH

8 in. w., $5\frac{4}{8}$ in. h.

D.

TRIAL PROOF

(*a*) "*Seymour Haden* 1877." Only one impression taken. Coll. Harris B. Dick.

Done at Corfe Castle.

172

THE CASTLE BRIDGE

8 in. w., $5\frac{4}{8}$ in. h.

E.

TRIAL PROOFS

(*a*) The gate has two towers, and the under-surfaces of the arches are deeply shaded. "*Seymour Haden* 1877."

(*b*) The trees above the bridge and the dark under-surfaces of the arches have been removed.

PUBLISHED STATE

First.—The tower on the right side of the gate has been removed.

Done at Corfe Castle.

PUBLISHED STATE

First.—Some houses, trees, and a fence have been introduced in the distance to the extreme left, and the signature and date, "*Seymour Haden* 1877," added, but in the centre of the foreground.

171

THE CASTLE DITCH

8 in. w., 5⅛ in. h.

D.

TRIAL PROOF

(*a*) "*Seymour Haden* 1877." Only one impression taken. Coll. Harris B. Dick.

Done at Corfe Castle.

172

THE CASTLE BRIDGE

8 in. w., 5⅛ in. h.

E.

TRIAL PROOFS

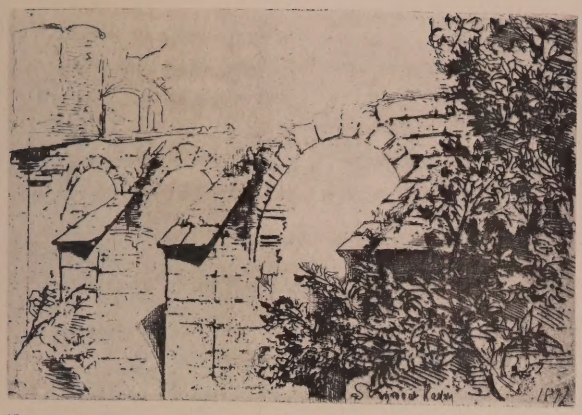
(*a*) The gate has two towers, and the under-surfaces of the arches are deeply shaded. "*Seymour Haden* 1877."

(*b*) The tower above the bridge and the dark under-surfaces of the arches have been removed.

PUBLISHED STATE

First.—The tower on the right side of the gate has been removed.

Done at Corfe Castle.



No. 172. First state.

No. 173. First state.

No. 176. First state.

No. 174. First state.

No. 178. First state.

173

SWANAGE BAY

6⅜ in. w., 2⅞ in. h.

E.

TRIAL PROOFS

(*a*) The plate measures 8 in. w., 5⅛ in. h., and the effect is that of a gathering storm. "*Seymour Haden* 1877."

(*b*) The plate has been reduced, thus removing the signature. The storm-cloud on the left has been removed, and the foreground in the left corner is bare.

PUBLISHED STATE

First.—The storm-cloud on the left has been again introduced and the vacant patch of foreground has been shaded.

174

NEWTON MANOR

8⅞ in. w., 5⅞ in. h.

D.

TRIAL PROOFS

(*a*) The houses and the trees are alone completed, the cliff being in outline and the rest of the plate bare. Colls. Brit. Mus., and H. (drawn upon).

(*b*) A yacht is added in the offing, and three deer, with part of the body of a fourth, are introduced in the foreground. Colls. Brit. Mus.; Lenox Library, New York; and H.

(*c*) The head (that of a stag) is added to the incomplete body, in outline.

(*d*) The head of the stag is worked upon and completed.

PUBLISHED STATE

First.—The cliff nearest to the yacht has been removed, and some shading by horizontal lines has been added in the middle distance to the right.

Later proofs much paler in tone.

175

CHALLOW FARM

8⅞ in. w., 6 in. h.

D.

TRIAL PROOFS

(*a*) Before the introduction of the donkey. The two trees near the foreground are of equal height. "*Seymour Haden* 1877." Coll. H.

(*b*) The donkey is inserted in the foreground. Beyond the donkey is a pond, and in the distance the sea, with some boats. Black spots of dry-point all over the plate.

(*c*) The dry-point has been reduced, the sky, mountains, and boats have been almost burnished out. The upper part of the left tree has been removed.

(*d*) Added dry-point work all over the plate. The stump to the left of the larger tree has become a tree of similar form and almost equal height. Behind, there is a large pond or lake, in which the farm buildings are reflected, and there is a man with a fishing-rod on the farther bank. The distance is again closed in by a hill.

(*e*) The distance, including the farm-houses, the pond, and the tree on the left has been again erased. On the lowest branch of the tree nearest the centre sits a bird. The signature and date have been removed, and below has been inserted, "*While birds sing donkeys bray. March* 15, 1880." Two impressions. Coll. H.

(*f*) This inscription removed, and "*Seymour Haden* 1877" reinserted. The distance re-drawn with various modifications and closed in by hills. There is no pond, and the middle distance in the centre of the plate is almost blank.

PUBLISHED STATE

First.—Additional work, especially in the distance and middle distance. The gable end of the building on the left is now shaded, and also the roof of the main building. The gable end of the barn on the right has also added to it a low-arched doorway, and a square opening above it.

No. 175.

First state.

No. 177.

Third state.

176

WAREHAM BRIDGE

8⅞ in. w., 5⅞ in. h.

D.

TRIAL PROOFS

(*a*) The river is to a great extent hidden by underwood, and there are only two horses in the water, half-way across the stream. "*Seymour Haden* 1877."

(*b*) The greater part of the underwood is removed, some houses are added to the right of the bridge, and the opposite bank of the river is drawn in. The trees in the left upper corner are removed, and two men on horseback are seen over the parapet of the bridge, and beyond them are hills. Coll. H.

(*c*) The bridge, houses, and opposite shore are shaded, as also are the reeds near the boat-house, by oblique lines.

(*d*) Two horses, with a man on the back of the one to the right, are added, in outline, in right foreground.

PUBLISHED STATE

First.—The two horses in the foreground are shaded, and the weeds between them and the right margin of the plate are almost entirely erased.

177

THE LITTLE BOAT-HOUSE

9 in. w., 6 in. h.

D.

PUBLISHED STATES

First.—"*Seymour Haden* 1877."

Second.—A stranded boat, from which project a pair of oars, is added towards the right, and additional work on the trees and the house

in the extreme distance on the left. There are three large birds in the air on the left, and between the willows two figures are slightly indicated. Most of the impressions of this state were destroyed.

Third.—The boat is removed, but distinct traces of the oars remain on the right.

The sixteen plates, Nos. 162–177, were all done in Dorsetshire during a fortnight's visit to Sir J. C. Robinson at Newton Manor, near Swanage.

178

A BACKWATER

8 in. w., 5⅝ in. h.

D.

TRIAL PROOFS

(*a*) The bush behind which the left bank of the river disappears is nearly as high as the trees on the opposite bank. "*Seymour Haden* 1877."

(*b*) The bush on the left has been cut down to half the height of the opposite trees. Clouds are indicated in the sky, which before was clear, and the distant trees on the right are inserted. A boy is swimming on his back in the water.

(*c*) The boy has been removed, and the reflections in the water have been lengthened near the curve of the left bank. A curious twist is added to the upper part of the *S.* in "*Seymour.*"

PUBLISHED STATES

First.—The bur is much reduced in most parts of the plate, especially in the clump of trees on the right bank; this clump of trees now projects farther to the left. There are three ducks seated in the foreground, and the head of a fourth appears from behind the bank a little farther beyond.

Second.—The plate is entirely re-worked. The bank on the left side is much more abrupt at the curve, and the stream beyond it is broader. There is more work on the distant trees on the left, and their contour on the right is changed. The reflections of the reeds now actually touch the *mo* of "*Seymour.*" Done at Sonning. The *Second State* was done in 1903.

No. 179. First state.

No. 180. First state.

No. 181. First state.

179

SKETCH AT THE BACK OF A ZINC PLATE

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

TRIAL PROOFS

(*a*) The man on the left behind the tree has no fishing-rod.

(*b*) The man on the left has a fishing-rod, but there are no reflections in the more distant pool, and the ground in front of the village is almost quite white.

PUBLISHED STATE

First.—The reflections in the pool, and the shading on the ground in front of the houses, respectively added.

180

THE THREE COWS

8 in. w., $5\frac{4}{8}$ in. h.

D.

TRIAL PROOFS

(*a*) The subject is laid in in outline only; there are only two cows, and both are white, and there is but one poplar near a second pool. "*Seymour Haden* 1877."

(*b*) The cow nearest to the willow is now black, and there are three poplars near the second pool.

(*c*) The second pool and the three poplars are removed, leaving the upper right quarter of the plate bare. Marks of oxidisation on the plate, especially to the left. The date is altered to "1878."

(*d*) A third cow is added near the foreground; it is feeding, and is turned from the spectator. A few lines raise and complete the horizon on the right. The rust marks are removed.

PUBLISHED STATES

First.—The white cow in the distance is now shaded, but the large cow has a large white patch on it.

Second.—The white patch on the large cow is covered by lines.

181

THE WILLOWS

8⅞ in. w., 5⅞ in. h.

D.

TRIAL PROOFS

(*a*) Very full of bur. The two small tree-trunks in the upper left corner do not reach the upper margin of the plate. "*Seymour Haden* 1877."

(*b*) The two tree-trunks now reach the upper plate mark.

(*c*) The bur much reduced all over the plate, but almost entirely removed in the weeds in the foreground.

PUBLISHED STATES

First.—The foreground weeds, and most of the grass in the middle distance, removed. There is now a well-defined pathway winding towards the left till lost behind the trees. To the left, in front, two lambs lying down. The signature which was to the left is erased, and "*Seymour Haden* 1877" added in right lower corner.

Second.—The lambs are much lighter in tone, and there is another tree-trunk and more brushwood added behind them, hiding the path leading to the left.

182

DUSTY MILLERS

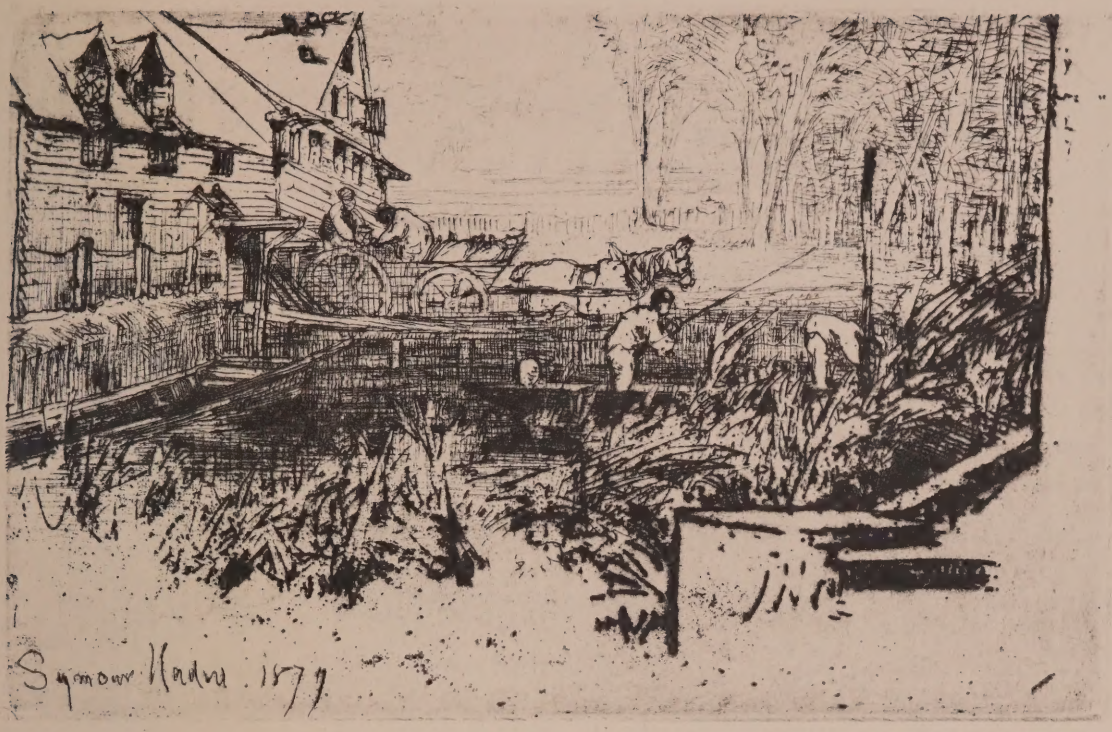
8⅝ in. w., 5⅝ in. h.

E.

TRIAL PROOFS

(*a*) The field and the man getting over the stile are not yet expressed. "*Seymour Haden* 1877."

(*b*) The man at the stile is imperfectly suggested, as are also the palings towards the left. The three windows above the heads of the men in the cart are faintly bitten in.



No. 182. First state.

No. 183. First state.

No. 184. First state.

PUBLISHED STATES

First.—The palings are completed, the lines of the three windows are strengthened, and the cart and the sacks are re-drawn, the front wheel of the cart being larger in size. The man at the stile has no fishing-rod.

Second.—The sky and distance are changed. The front wheel of the cart is again smaller, and the wooden camping below it is altered. Reins fall from the front of the cart, and the man at the stile carries a fishing-rod.

183

BARBEL FISHING

$4\frac{1}{8}$ in. w., $6\frac{1}{8}$ in. h.

E.

PUBLISHED STATE

First.—"*Seymour Haden* 1877."

184

THE VICARAGE

$5\frac{2}{8}$ in. w., $6\frac{1}{8}$ in. h.

E.

PUBLISHED STATE

First.—No signature. This and No. 183 originally formed one plate, of which no impression is known.

Nos. 183 and 184 were etched at Sonning.

185

PLAIN FISHING

9⅜ in. w., 6⅝ in. h.

E.

TRIAL PROOFS

(*a*) "*Seymour Haden* 1877." Two impressions only. Coll. H.

(*b*) The dark reflection of the boat in the foreground removed, and the lines in the stream, to the left, burnished down. The distant lines of the field, and a portion of the back of the woman crossing the bridge, removed by the scraper. Two or three impressions. Colls. Brit. Mus., and H. Done at Sonning.

A mezzotint ground was laid on the plate, but it was never scraped.

186

GRIM SPAIN

8⅞ in. w., 6 in. h.

E.

PUBLISHED STATE

First.—"*Seymour Haden* 1877."

The town and walls of Burgos.

187

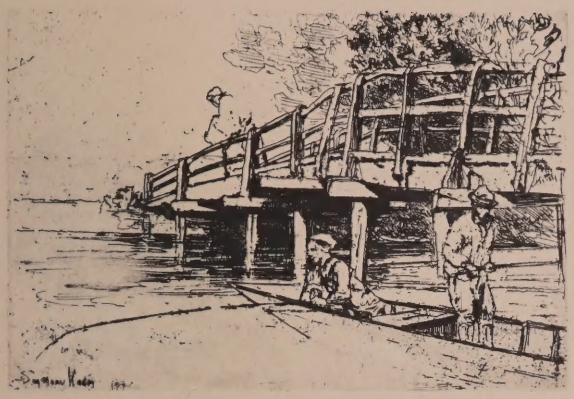
TOLEDO

9 in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) "*Seymour Haden* 1877." Only one impression (a counter-proof) known. Coll. Harris B. Dick.



No. 185. Trial (b).

No. 187. Trial (a).

No. 186. First state.

No. 189. First state.

No. 188. Trial (c).

188

THE FOUNTAIN, CINTRA

9 in. w., 6 in. h.

D.

TRIAL PROOFS

(*a*) With the landscape in the distance. "*Seymour Haden* 1877."

(*b*) The middle distance and the distance have been removed.

(*c*) The middle distance again partly indicated in outline. The sky and a strip of the plate to the right are bare.

PUBLISHED STATE

First.—The middle distance and distance again removed. The impressions are less rich than those of (*b*), and have additional leaves on the right of the bronze merman.

189

CADAVAL, CINTRA

9 in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) The house and gardens in the background are coarsely etched in. "*Cintra. Seymour Haden* 1877."

(*b*) The house and gardens have been removed. There is a gap in the wall at the side of the road.

PUBLISHED STATE

First.—The gap in the wall is filled in with fresh work. The title, signature, and date very faint. The figure under the tree is that of Sir J. C. Robinson.

190

CORK TREES, CINTRA

8⅞ in. w., 6 in. h.

D.

TRIAL PROOF

(*a*) "*Seymour Haden* 1877." Very few impressions. Coll. Lenox Library, New York.

191

CINTRA. (*A Tree Study.*)

6 in. w., 9 in. h.

D.

TRIAL PROOF

(*a*) Without signature. Only one impression known. Coll. H.

192

THE TANK, CINTRA

9 in. w., 6 in. h.

E.D.

TRIAL PROOFS

(*a*) Two men are bathing in the tank. "*Seymour Haden* 1877." Two or three impressions. Coll. H. (a counter-proof).

(*b*) The men are removed. One or two impressions.

No. 190. Trial (a).

No. 191. Trial (a).

No. 192. Trial (a).

No. 193. First state.

No. 194. First state.

No. 195. First state.

No. 196. First state.

No. 198. First state.

No. 197. First state.

No. 200. First state.

193

THE TERRACE, CINTRA

9 in. w., 6 in. h.

D.

PUBLISHED STATE

First.—"*Seymour Haden* 1877."

The titles of these two plates were unfortunately reversed by Sir William Drake in his Catalogue.

194

OUTSIDE THE CORK CONVENT, CINTRA

9 in. w., 6 in. h.

D.

TRIAL PROOF

(*a*) The road is encumbered with detail and the buildings are without shadows.

PUBLISHED STATE

First.—The buildings are shaded on the side towards the right, and the work in the centre and left of the foreground is removed. There is a figure of a nun on the left, and below her, "*Seymour Haden.*"

195

INSIDE THE CORK CONVENT, CINTRA

9 in. w., 6 in. h.

D.

TRIAL PROOFS

(*a*) There is a large slab of stone in the right foreground. "*Seymour Haden* 1877."

(*b*) The figure of a monk is added on the left, and the slab of stone on the right has been removed.

PUBLISHED STATE

First.—The portion of a bare trunk and the tree on the left have been removed, as have also the bushes in front of the building.

196

A MONK AT A FOUNTAIN

$8\frac{7}{8}$ in. w., $5\frac{7}{8}$ in. h.

E.

TRIAL PROOF

(*a*) The monk's robe has some work to the left of the waist, and the fountain jet rises from the surface of the water in the fountain. "*Seymour Haden* 1877."

PUBLISHED STATE

First.—Some of the shading on the left side of the waist and other parts of the robe, and the lower part of the fountain jet, have been removed with the burnisher.

197

A MONK PRAYING—ST. FRANCIS

9 in. w., 6 in. h.

D.

PUBLISHED STATES

First.—"*Seymour Haden* 1877."

Second.—The plate is reduced to $5\frac{3}{8}$ in. w., 6 in. h., thus removing the trunk of the tree, the signature, and the date.

There are a number of minor variations between the proofs from this plate, but they are mainly effects of printing, and not important changes in the work.

The twelve plates, Nos. 186–197, were done during a visit to Spain and Portugal with Sir J. C. Robinson.

No. 199.

Fourth state.

198

THAMES FISHERMEN. (*The Second Plate.*)

8⅞ in. w., 6 in. h.

E.

TRIAL PROOF

(*a*) Without signature and date.

PUBLISHED STATE

First.—"*Seymour Haden* 1878" in right lower corner.

199

WINDSOR

17⅛ in. w., 13 in. h.

E.

TRIAL PROOFS

(*a*) The sailing-boat between the barge at anchor and the bushy tree behind the bathers is white, and only two inches high. The small bushes in front of the bathers are incomplete, and the two stumps by the punt are comparatively unshaded.

(*b*) The bushes behind the bathers are changed into trees, from which small twigs hide the reflection of the sail. The bushes in front of the bathers are completed and the stumps are heavily shaded. The sail is enlarged and completely shaded.

(*c*) The twigs are removed, and the white reflection of the sail is visible. The sail itself is much lighter and less pointed. The reflection of the hull of the boat is unshaded.

PUBLISHED STATES

First.—The reflections of the sail and the boat are shaded, and the lower part of the sail itself is darker. Twenty-five impressions.

(*d*) Intermediate trial proof. The bough which crosses the sail has been removed, the sail is again wholly white, and the reflection has been almost erased. The bush in front of the bathers has also been removed.

Second.—The sail of the boat has been shaded in its lower part. Twenty-five impressions.

Third.—The double stem of the tree behind the bathers is reduced to one, and the reflection of the sail is not defined. A punt with two men in it is inserted between the tree and the sail. Twenty-five impressions.

Fourth.—The seated figure in the punt has a fishing-rod, and is now strongly reflected. Fifty impressions.

200

THE HOUSE BY THE SEA

8⅜ in. w., 5⅝ in. h.

E.

TRIAL PROOFS

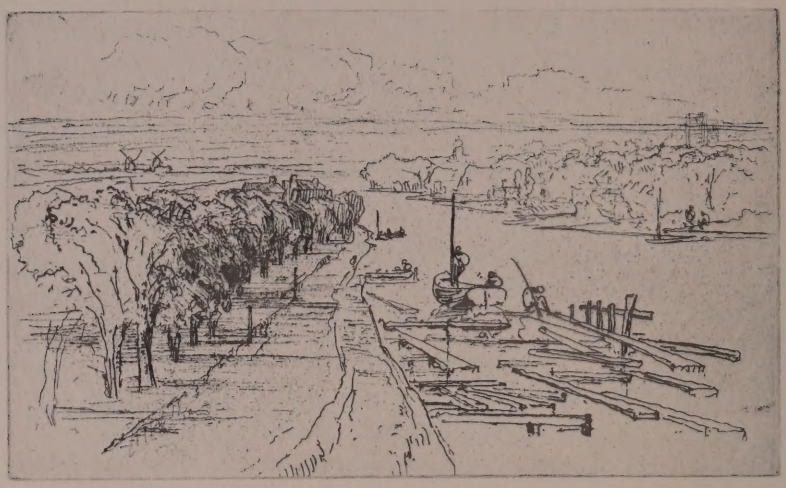
(*a*) On the left there is a large pyramidal stone. Beyond the post on the right are shrubs and brambles lightly etched, and there is a figure of a man in the roadway. "*Royal Institution* 29 *March* 1879. *Seymour Haden.*" [1]

(*b*) The pyramidal stone is changed into a second post which has a square top, and is strongly shaded above and on the right side. The man and the brambles beyond the other post have disappeared. There are two white earthen pots at the corner of the house. Part of the house roof is white.

PUBLISHED STATE

First.—There are two figures to the left of the door of the house, and the earthen pots have been changed into two shaded barrels. The post on the left of the road has now a rounded top, and is almost white in its upper two-thirds. The nets throw a shadow towards the right, and the roof is entirely shaded.

[1] Drawn, etched, and printed, during a lecture at the Royal Institution, to illustrate the ordinary or "interrupted" method of etching.



No. 201. First state.

No. 202. Trial (a).

No. 203. First state.

201

THE AMSTEL

10⅜ in. w., 6⅜ in. h.

E.

TRIAL PROOF

(*a*) The plate measures 10⅜ in. w., 7 in. h.

PUBLISHED STATE

First.—The plate is reduced.

Neither (*a*) nor *First State* have any signature or inscription.

A small photo-engraved plate, 6 in. w., 4⅛ in. h., was reproduced from an impression of the above that had been washed with sepia, and had the inscription, "*Royal Institution March* 29, 1879," written in.

Done, during a lecture at the Royal Institution, to illustrate the "continuous" method of etching, suggested by Sir Seymour Haden.

202

THE AMSTEL. (*A Second Plate.*)

10⅜ in. w., 7⅛ in. h.

E.

TRIAL PROOF

(*a*) No signature. Etched as a basis for mezzotint.

I do not know of any impression from the plate before it was defaced; the reproduction is therefore taken from one printed after the scratching of the plate.

203

THE HEDGEROW

8⅜ in. w., 5⅜ in. h.

D.

TRIAL PROOF

(*a*) "*Royal Institution March* 29, 1879."

PUBLISHED STATE

First.—The sheep and dog in the foreground have been removed.

There is a photo-engraved reproduction of this plate, size 6⅜ in. w., 4⅛ in. h.

Done, during a lecture at the Royal Institution, for the purpose of illustrating the process of "dry-pointing."

204

THE TURRET

8⅝ in. w., 5⅝ in. h.

E.

PUBLISHED STATE

First.—In right upper corner, ". . . *Kerton Oct* 3."

Plate improvised to illustrate etching on zinc by the "continuous" process.

205

ONE-TREE FARM

5 in. w., 6⅝ in. h.

E.M.

PUBLISHED STATES

First.—"*Seymour Haden,*" with traces of a former inscription beneath it. "*Willesley Oct* 4. 1873 *S Haden,*" as though the plate had been used before.

Second.—The plate is mezzotinted.

Improvised plate to illustrate etching on zinc by the "continuous" process.

206

THREE-TREE FARM

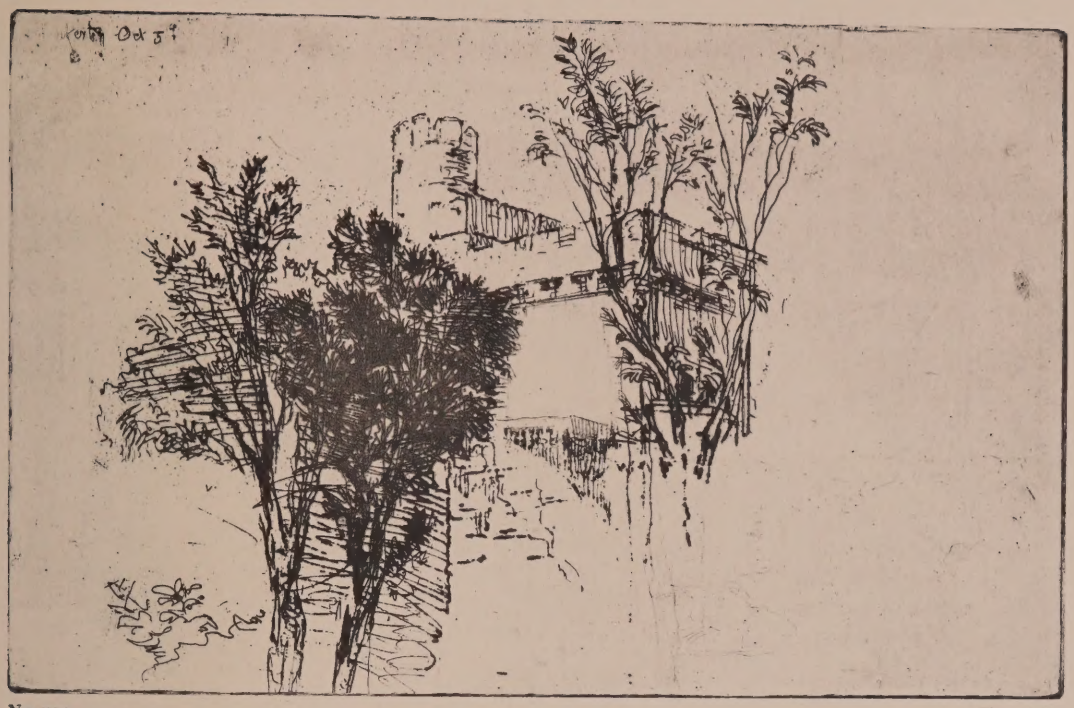
4⅞ in. w., 6⅛ in. h.

E.

PUBLISHED STATE

First.—No signature.

Impromptu sketch to illustrate a lecture on the "continuous" method of etching.



No. 204. First state.

No. 205. First state.

No. 206. First state.

No. 207.

First state.

207

GREENWICH

20⅝ in. w., 13⅜ in. h.

E.

TRIAL PROOFS

(*a*) Young men, two in a boat and one swimming, try to reach a floating bottle which has come down with the tide. "*Seymour Haden* 1879." About five impressions. Coll. Albright Art Gallery, Buffalo.

(*b*) The men and their boat replaced by two smaller boats. Two impressions.

(*c*) A boat which is entirely white is added in the immediate foreground.

(*d*) The white boat is now black, *i.e.* entirely shaded.

(*e*) The foreground boat is again white inside, but remains shaded outside.

PUBLISHED STATES

First.—The foreground boat which was entire is now in ruins. 125 impressions.

Second.—The sun has disappeared and long lines of stratus replace and tranquillise the former sky, suggesting a later hour. The water also, which before was still, is now broken, and receives the reflections of the buildings and the craft upon its surface.

Two or three impressions were printed with the clouds made a little lighter in tone in the region where the sun has set, and with the words, "*Finished* 29 *March* 1880" added below the signature. Coll. H.

This plate was grounded for mezzotint but never scraped.

208

GREENWICH. (*A Second Plate.*)

20⅞ in. w., 14 in. h.

E.

TRIAL PROOF

(*a*) "*Seymour Haden* 1879." This plate, which has the sun higher from the horizon than in No. 207 and a totally different arrangement of the boats, was evidently abandoned. The only impression known is much drawn upon.

209

A SKETCH OFF GREENWICH

6⅝ in. w., 3⅛ in. h.

E.

TRIAL PROOFS

(*a*) No signature. The mainsail of the boat to the right is white. Coll. H.

(*b*) The plate re-bitten, and there is much more work in the sky and the water. The mainsail of the boat on the right is shaded. Coll. H.

This plate "was done as a 'send-off' to Mr. Samuel Avery at the termination of one of his visits to England."

210

ARS LONGA, VITA BREVIS

9⅛ in. w., 6⅛ in. h.

D.

TRIAL PROOF

(*a*) "*Seymour Haden* 1879."

This plate represents an actual incident that occurred on a sketching expedition by the artist and a friend.

I do not know of any impression from the perfect plate, and therefore the reproduction is taken from an impression printed from the "scratched" plate.

211

A STUDY OF ROCKS

7⅞ in. w., 5⅞ in. h.

D.

TRIAL PROOF

(*a*) No signature nor date. Two or three impressions. Colls. Brit. Mus., and H.

No. 208. Trial (a).

No. 209. Trial (b).

No. 210. Trial (a).

No. 212.

First state.

212

HARLECH. (*A Second Plate.*)

12⅜ in. w., 8⅞ in. h.

M.E.

TRIAL PROOFS

(*a*) Pure mezzotint, with only a few lines in dry-point.

(*b*) The animals are altered, and there are two sheep feeding in right lower corner, and the goat on the rock in the centre is added.

(*c*) All the forms are defined by etched lines, and another sheep in profile is added near the right margin. Lines are drawn round the subject defining the engraved surface, which measures 11⅜ in. w., 8 in. h., and in the lower margin the title, "*Narlech*" (*sic*) is etched in.

(*d*) The words "*Drawn, Etched, Engraved and Printed by*" on the left, and "*Francis Seymour Haden, May* 11, 1880," on the right, and the *N* of *Narlech* is converted into *H* by a dry-point line.

PUBLISHED STATE

First.—The margins outside the lines are cleaned, but there are still remains of the mezzotint tool marks about the lettering in the lower margin. Owing to the dry-point line having worn somewhat, the title again appears to be "*Narlech.*"

Exhibited at the Royal Academy, 1880.

213

MARY ANDERSON

6 in. w., 9⅜ in. h.

E.

TRIAL PROOF

(*a*) "*Mary Anderson,*" "*S. H.*, 1880." Only three impressions. Colls. Brit. Mus., and H.

Sketched on the plate in Westminster Abbey.

214

THE MINISTER'S HORSE

8⅜ in. w., 5⅝ in. h.

D.

PUBLISHED STATE

First.—"*Seymour Haden* 1881." Very few impressions printed.

215

A LANCASHIRE RIVER

16 in. w., 11 in. h.

E.D.

TRIAL PROOFS

(*a*) The cow in the left corner is without any shading. The two cows most to the left in the middle distance are both white, the black cows have white patches, and the bull seen in profile on the shore is in pure outline. In front of the boat-house there are only two boats, and the netting is not yet drawn in.

(*b*) The cow in the left corner is slightly shaded. The body of the bull seen in profile on the shore is lightly shaded in dry-point.

(*c*) The one to the right of the two white cows in the middle distance is now shaded, and the white patches on the black cows are covered by lines. There are three boats in front of the boat-house, and netting is seen behind it and on its right.

(*d*) The netting is now also on the left of the boat-house.

PUBLISHED STATES

First.—The dark reflections in the water on the right now reach beyond the first projection of the bank, and the contour of the first clump of trees is more broken. There is dry-point work in the clouds.

Second.—The oblique lines in the clouds to the left, indicating rain, are increased in number, and the clouds touch the hill-tops. The shading on the bull has almost disappeared. A hundred impressions have a number stamped in the left lower corner.

This plate represents a well-known salmon pool on the Ribble.

No. 211. Trial (a).

No. 213. Trial (a).

No. 214. First state.

No. 217. Trial (a).

No. 215.

Second state.

No. 216.

First state.

216

THE VILLAGE FORD

11⅝ in. w., 7 in. h.

E.D.

TRIAL PROOFS

(*a*) There are two cows in the water to the left. "*Seymour Haden* 1881."

(*b*) The second cow (that on the left) has been removed.

PUBLISHED STATES

First.—The plate has been reduced to 10⅝ in. w., 7 in. h. There is a man walking in the roadway towards the stream, and there are higher trees put in in dry-point above and beyond the bridge.

Second.—Across the fence that bounds the road there is a man with a ladder by a haystack. There are clouds in the sky.

217

THE COURSE OF THE HODDER

16 in. w., 11 in. h.

E.

TRIAL PROOFS

(*a*) The central portion of the plate and foreground is bare, giving the appearance of work having been removed from it. "*Seymour Haden* 1881."

(*b*) The plate having become rusted, in the process of removing the rust spots portions of the work have disappeared, noticeably the distant hills. The detached portion of foliage in the foreground has a line in dry-point drawn around it.

PUBLISHED STATE

First.—The detached portion of foliage is removed.

218

ENCOMBE WOODS. (No. 1.)

14 in. w., 9⅛ in. h.

E.

TRIAL PROOFS

(*a*) The plate measures 15 in. w., 9⅞ in. h. The whole subject, with the exception of the donkeys, in outline only. The latter are shaded, but have no reflections in the water. Only a few lines indicating rain in the sky. "*Seymour Haden* 1881." Coll. Brit. Mus.

(*b*) Additional shading in middle distance, and the reflections of the donkeys have been added. Colls. Brit. Mus., and H.

(*c*) The plate reduced. Shading is added all over the plate, and there is much additional work in the sky. The signature and date are removed, and a few dry-point lines are added in the left foreground. Coll. H.

219

ENCOMBE WOODS. (No. 2.)

13⅜ in. w., 8⅜ in. h.

E.

TRIAL PROOFS

(*a*) The plate measures 15 in. w., 9⅞ in. h. The whole sky is filled with indications of rain. The ravine on the left is not well defined. To the right a man on horseback with a second horse. The reflections in the pond are very faint. "*Seymour Haden* 1881."

(*b*) The man and the two horses are removed, and the centre of the sky is cleared.

(*c*) The plate measures 14 in. w., 9 in. h. More of the sky in the centre is removed, and much of the work in the distance is reduced in strength. The work in the foreground up to the donkeys' feet is cleared, and the date reads "188 ."

No. 220. First state.

No. 218. Trial (c).

No. 221. First state.

No. 219.

First state.

(*d*) The plate again reduced, and is now as above. The distant tableland is again drawn in and now has houses upon it, and the ravine is clearly defined. The clouds to the left are darker, and the pond in the left foreground, with well-defined reflections, re-appears. The signature and date are removed.

(*e*) The whole of the sky is now clear, and the houses in the distance are removed. "*Seymour Haden* 1882."

(*f*) There are clouds to the left and right, but very faint on the left. There is no shading on the tree to the right.

PUBLISHED STATES

First.—The distance is more clearly defined, and there are rain-clouds to the right and left, with clear sky in between.

Second.—The clouds to the left much reduced in tone, and additional shading on the large tree to the right.

These two plates (Nos. 218 and 219) were unfortunately reversed in the Supplement. No. 218 not being considered a success was abandoned, and No. 219 etched from the same subject.

220

COWDRAY CASTLE—WITH COWS

9 in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) There are no lines in the water, and the cows are almost unshaded. The sky is full of birds. "*Seymour Haden* 1882" on the left, "*Cowdray*" near the centre. Coll. H.

(*b*) The signature, date, and title, and the birds in the upper part of the sky, are removed. The cow on the further bank is shaded.

PUBLISHED STATE

First.—The cow on the further bank is still more shaded, and there are horizontal lines in the stream indicating the surface of the water.

221

COWDRAY CASTLE—WITH GEESE

9⅛ in. w., 6 in. h.

E.

TRIAL PROOFS

(*a*) There are geese on the nearer bank of the stream only.

(*b*) Six geese are added near the tree on the further bank.

(*c*) There are five geese only on the further bank, one of them just starting to swim in the water.

PUBLISHED STATE

First.—There are now only two geese left on the further bank.

Impressions from an electrotype plate of this etching within ruled lines (9⅛ in. w., 6 in. h.) were published in the *Art Journal*, 1883.

222

THE THREE CALVES

9⅛ in. w., 6 in. h.

E.D.

TRIAL PROOFS

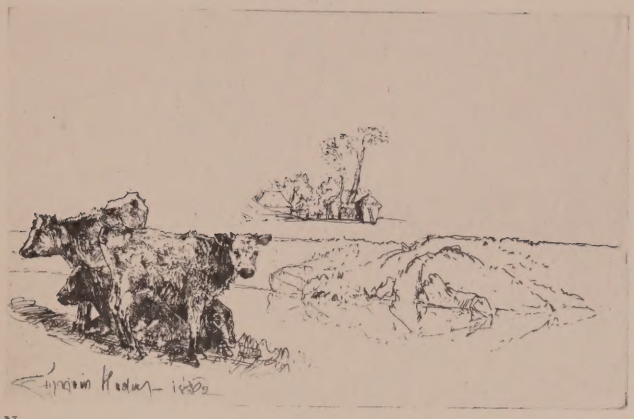
(*a*) There are neither buildings nor trees in the distance. "*Seymour Haden* 1882."

(*b*) The farm buildings, haystack, and two high trees are added in the distance, and trees and rising ground on the left. Coll. Brit. Mus.

PUBLISHED STATE

First.—The trees and rising ground on the left have been removed.

(*c*) Trial proof after *First State.* The trees and rising ground are again inserted, but this time in dry-point.



No. 222. First state.

No. 225. First state.

No. 226. First state.

No. 223. First state.

No. 224.

First state.

223

THE FOUR COWS

8⅜ in. w., 5⅜ in. h.

E.

TRIAL PROOF

(*a*) A few dry-point lines in the right half of the sky, suggesting clouds. "*Seymour Haden* 1882."

PUBLISHED STATE

First.—The dry-point lines removed, and the clouds on the left reduced in tone.

224

THE TEST AT LONGPARISH. (No. 1.)

10⅝ in. w., 7 in. h.

E.

PUBLISHED STATE

First.—"*Seymour Haden* 1882."

225

THE LATEST TREE

7 in. w., 10⅜ in. h.

E.

TRIAL PROOF

(*a*) Several cows in the left middle distance partially erased. "*Seymour Haden* 1882."

PUBLISHED STATE

First.—The plate to the left is quite clear.

226

A SALMON RIVER

6⅜ in. w., 4⅝ in. h.

E.M.

TRIAL PROOF

(*a*) Before the signature.

PUBLISHED STATES

First.—"*Seymour Haden*" in the blank margin below.

Second.—The plate reduced to 6⅜ in. w., 4⅜ in. h., thus removing the blank margin and signature.

Published as a frontispiece to "Recollections of Fly Fishing, &c.," by Edward Hamilton, M.D., London, 1884.

227

A SALMON RIVER. (*A Second Plate.*)

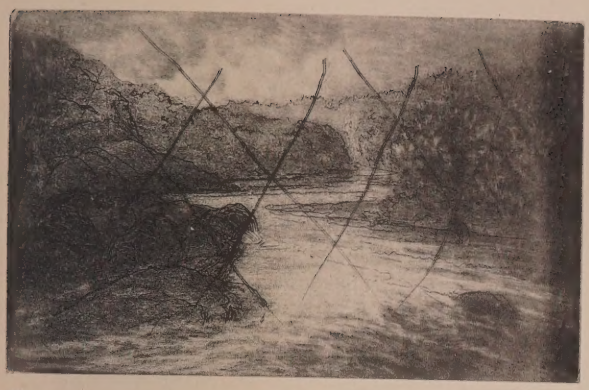
6⅜ in. w., 4 in. h.

E.M.

TRIAL PROOF

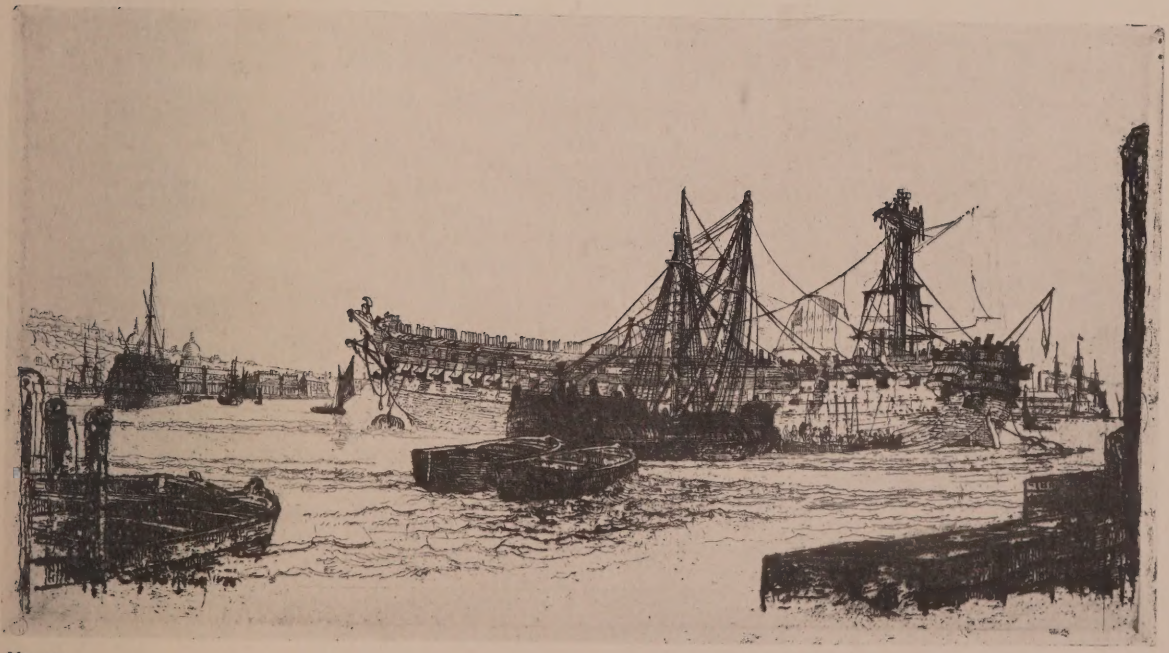
(*a*) No signature.

I do not know of any impression from the perfect plate, the reproduction is therefore taken from one printed from the scratched plate.



No. 227. Trial (a).

No. 228. Trial (a).



No. 229. Trial (b).

No. 229.

Third state.

228

THE TWINS—SARAH AND ANNE HADEN. (No. 2.)

6 in. w., 9⅛ in. h.

D.

TRIAL PROOF

(*a*) Before the shading, &c.

PUBLISHED STATE

First.—Shading added behind the shoulders on both sides of the plate, and fresh work all over the two figures, especially in the hair.

Published in "The Life of Joseph Wright of Derby." Bemrose, fol., 1885.

229

BREAKING UP OF THE "AGAMEMNON." (*The Second Plate.*)

19 in. w., 10⅝ in. h.

E.M.

TRIAL PROOFS

(*a*) Pure etching. The sail on the mizzen-mast of the *Agamemnon* not yet indicated. "*Seymour Haden* 1886."

(*b*) Pure etching. The plate is re-bitten and the sail in outline is added.

(*c*) Mezzotinted. Several trial proofs to show the progress of the plate.

PUBLISHED STATES

First.—A band of stratus clouds above the sun, then a light interval, and above, a prolongation from the large cloud on the right.

Second.—A band of stratus right across the plate, with clear sky above.

Third.—The clouds are all broken up and present a mottled appearance.

230

SONNING BRIDGE

10⅛ in. w., 6⅝ in. h.

E.D.

TRIAL PROOFS

(*a*) There is a blank space on the right of the plate. "*Seymour Haden* 1887."

(*b*) A man fishing is inserted on the right, and all the trees in the middle distance, as well as one side of the church-tower, are shaded.

PUBLISHED STATE

First.—The fisherman is worked over with dry-point, and there are touches of dry-point on the tall tree to the left.

231

BANK-HOLIDAY FISHING

3⅝ in. w., 6⅝ in. h.

E.

PUBLISHED STATE

First.—No signature.

232

SONNING BRIDGE. (*The Undivided Plate.*)

14 in. w., 7 in. h.

E.

TRIAL PROOFS

(*a*) "*Seymour Haden* 1887." Coll. H.

(*b*) The strongly bitten ruled line near the foreground is almost removed with the burnisher. A little shading added upon the trees to the left, and a few strong dry-point lines in the blank space above the legs of the standing figure. Colls. Brit. Mus., and H.

The plate after a few impressions were taken from it was divided into Nos. 230 and 231.

No. 230. First state.

No. 231. First state.

No. 232. Trial (a).

No. 233. Trial (a).

No. 234. Trial (a).

No. 235. Trial (a).

No. 236. First state.

No. 237. Trial (b).

233

THE TEST AT LONGPARISH. (No. 2.)

10⅜ in. w., 7 in. h.

E.M.

TRIAL PROOFS

(*a*) "*Seymour Haden* 1896." The figure "9" is in reverse. The greater part of the sky is composed of white cumulus cloud. There are many ducks in the water. Coll. H.

(*b*) The sky is dark. There is only one duck in the water. Coll. H.

234

THE TEST AT LONGPARISH. (No. 3.)

10⅜ in. w., 7 3/16 in. h.

M.

TRIAL PROOF

(*a*) No signature. Coll. H.

235

THE LARGE LONGPARISH

14 in. w., 6⅞ in. h.

D.

TRIAL PROOFS

(*a*) The sky clear and little shading in the water. Done in 1896. Coll. H.

(*b*) There are clouds on the left, and the water is shaded. "*Seymour Haden* 1903"; the "9" is in reverse. Coll. H.

236

THE LITTLE LONGPARISH

$7\frac{6}{8}$ in. w., $3\frac{7}{8}$ in. h.

D.

PUBLISHED STATE

First.—No signature.

237

SKETCH NEAR LONGPARISH

$8\frac{5}{8}$ in. w., 6 in. h.

D.

TRIAL PROOFS

(*a*) The plate has been used for testing a mezzotint tool, and has portions of mezzotint "ground" on the otherwise blank parts of the plate. Colls. Brit. Mus., and H.

(*b*) The plate is reduced to $7\frac{1}{8}$ in. w., $3\frac{6}{8}$ in. h., thus removing the greater portion of the plate that was defaced by the mezzotint rocker.

238

DRY-POINT SKETCH AT LONGPARISH

$8\frac{4}{8}$ in. w., $5\frac{4}{8}$ in. h.

D.

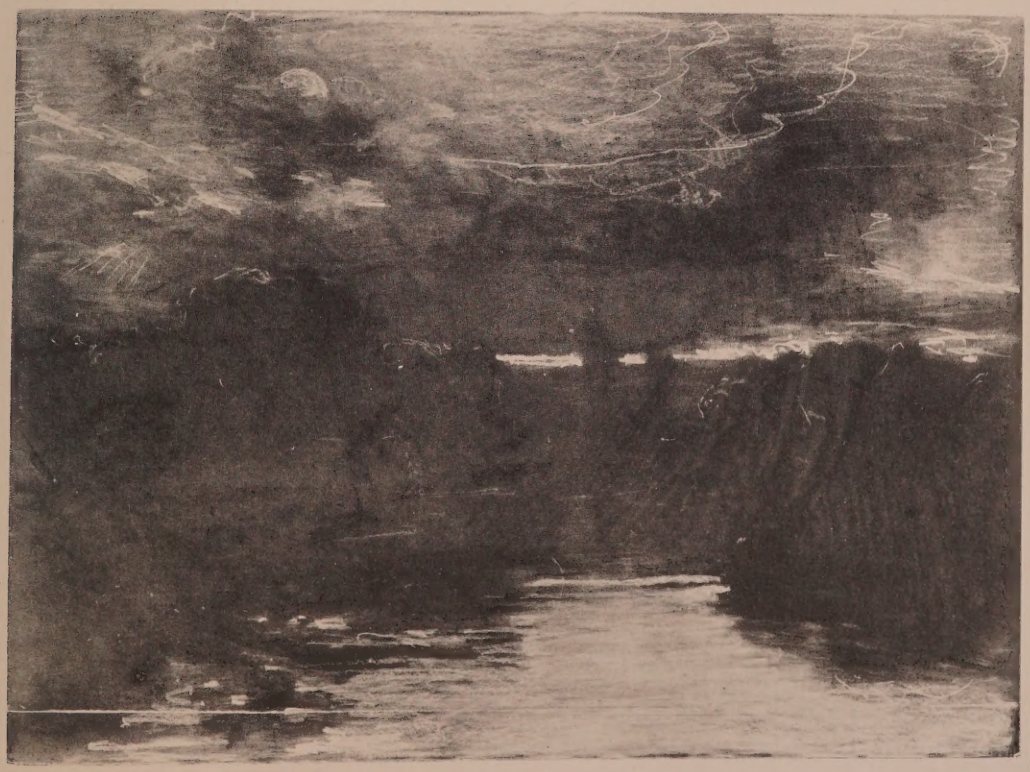
TRIAL PROOF

(*a*) No signature.

As I do not know of an impression printed from the perfect plate, the reproduction is taken from one printed from the scratched plate.

No 238. Trial (a).

No. 239. First state.



No. 239. Trial (a).

No. 240.

Second state.

No. 241.

First state.

239

EVENING FISHING, LONGPARISH

11⅞ in. w., 8⅝ in. h.

M.

TRIAL PROOF

(*a*) Before the insertion of the fisherman on the left. Coll. H.

PUBLISHED STATE

First.—Only two impressions of this beautiful plate were printed, as, when about to be re-printed, it was found that, possibly owing to the softness of the copper, satisfactory impressions could not be obtained. The plate was re-grounded but never scraped. Colls. Brit. Mus., and Harris B. Dick.

240

AN EARLY RISER

11⅞ in. w., 8⅞ in. h.

M.

PUBLISHED STATES

First.—There are clouds across the sun, and a strongly defined ray of light directed towards the upper left corner. "*Seymour Haden* 1897" in faint lettering on the left. Very few impressions. Coll. H.

Second.—The sun is unclouded, and the dark bands of cloud are broken up.

241

GRAYLING FISHING

11⅞ in. w., 7⅝ in. h.

M.

PUBLISHED STATE

First.—No signature.

242

A MOORLAND STREAM

8⅞ in. w., 6 in. h.

M.

PUBLISHED STATE

First.—About six impressions, and the plate was re-grounded and used for No. 243.

243

THE HAUNT OF THE MOSQUITO

8⅞ in. w., 6 in. h.

M.

PUBLISHED STATE

First.—No signature.

244

EBAUCHE FOR MEZZOTINT—EARLY MORNING

9⅛ in. w., 6⅝ in. h.

E.

TRIAL PROOF

(*a*) No signature. A preparation for a mezzotint from a charcoal drawing. Coll. H.

245

BY THE WATERS OF BABYLON

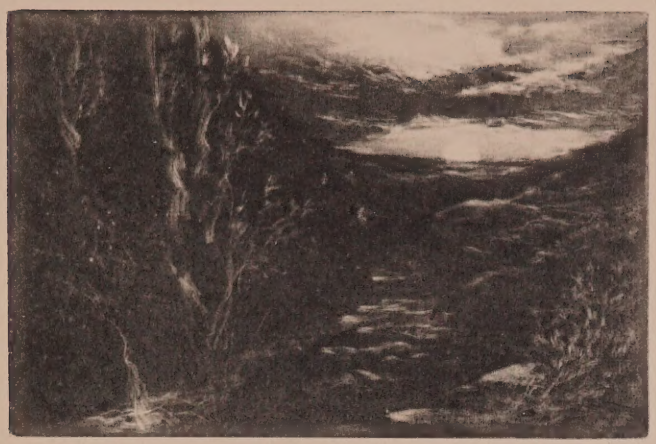
10 in. w., 7½ in. h.

D.

TRIAL PROOF

(*a*) No signature. A preparation for a mezzotint from a charcoal drawing. Coll. Streeter.

The plate was grounded but never scraped.



No. 242. First state.

No. 243. First state.

No. 244. Trial (a).

No. 245. Trial (a).

No. 246. First state.

No. 247. Trial (a).

246

THE PILLAR OF SALT

11⅝ in. w., 8⅞ in. h.

E.M.

TRIAL PROOF

(*a*) The whole subject only dimly foreshadowed. Coll. H. (drawn upon).

PUBLISHED STATE

First.—The plate finished as reproduced.

247

THE WRECK

19⅝ in. w., 12 in. h.

E.

TRIAL PROOF

(*a*) No signature. A preparation for mezzotint from a drawing. Coll. H.

A sketch off St. Alban's Head, near Swanage. The plate was grounded but never scraped.

248

THE MOUTH OF THE THAMES. (*After Turner.*)

18⅛ in. w., 13⅜ in. h.

E.

TRIAL PROOF

(*a*) Within ruled lines, 17⅝ in. w., 12⅜ in. h. In lower margin, "*The Mouth of the Thames, by J. M. W. Turner, R.A.,*" and on the right, "*Etched and engraved by F. S. Haden.*" Coll. Brit. Mus.

PUBLISHED STATE

First.—The inscription on the right removed.

249

THE MOUTH OF THE THAMES. (*After Turner. The Second Plate.*)

17⅝ in. w., 12⅝ in. h.

E.M.

TRIAL PROOFS

One or two to show the progress of the work. Coll. H.

PUBLISHED STATE

First.—No signature nor title. This and No. 248 were engraved from a picture by Turner in the possession of the Duke of Westminster.

250

A SALMON POOL ON THE SPEY

11⅞ in. w., 8⅞ in. h.

M.

TRIAL PROOFS

Two or three to show the progress of the work. Colls. Brit. Mus., and H.

251

IN WOODCOTE PARK

7⅞ in. w., 5⅞ in. h.

D.

TRIAL PROOFS

(*a*) "*Woodcote, June* 13*th*, 01" in right lower corner. Two impressions. Colls. Brit. Mus., and H.

(*b*) The plate is reduced to 7⅞ in. w., 4⅝ in. h., thus removing the title and date. About four impressions.

Done, on a pewter plate, from the artist's bedroom window.

No. 248. First state.

No. 249. First state.

No 250. Trial Proof.

No. 251. Trial (a).

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